



Total weight 16,500 tons, of which 15,000 tons were erected in ten months.

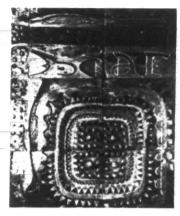
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### THE ARCHITECTURAL REVIEW



The Cover shows one of the dominant cornerrepeats from a pattern of prototype concrete cladding-panels devised for an LCC develop-ment in Wilson Grove, Bermondsey, by the artists Anthony Hollaway and William Mitchell. Not only does this raise architect-artist collaboration to a new key (for England at least) but it also extends the widening exploration of the aesthetics of concrete surfaces. In this case the material is plastic-skinned over most of the pattern, but exposed, untreated concrete surfaces will be found discussed on pages 386-397 of this issue in an article by John Eastwick-Field and John Stillman.

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#### CORRESPONDENCE

Skirting Heating

To the Editors.
Sirs,—Mr. John Voelcker's article Sirs,—Mr. John Voeleker's article in your February issue (Skill—Whole House Heating) is most interesting and the opening paragraphs in particular very informative.

Under the heading 'Skirting Heat-g' though, he seems misleading and his advice is not confirmed by the writers' extensive experience of this system. Although skirting heaters have greater outputs per foot when their output is either wholly or partly convected warm air, there is always the problem of wall marking, as with any type of heater emitting warm air. For this reason, at least one manufacturer says that his radiantconvector skirting heaters should only be installed under the cills of low windows if the general wall finish is such as is likely to mark.

The pundits agree that radiant heat achieves comfortable conditions with a lower air temperature, so Mr. John Voelcker's contention that radiant heat is not best emitted at skirting level seems doubtful. The skirting level seems doubtful. The old adage 'warm feet—cool head' is well served by this type of heating when radiant skirtings are used on outside walls of an average room—usually all that is needed. Another advantage of the wholly radiant panels is that they produce a more comfortable effect, than the convex. comfortable effect than the convective type.

In his concluding remarks, Mr. Voeleker correctly points out the advantage of glass letting the sun in ... at the right time of day ... But he does not remind his readers that during the evening hours, when a house most needs heat, extensive glass areas, single or double, lower the room temperature considerably.

Yours, etc., Gilbert R. Jackson & Partners Tunbridge Wells, Kent.

John Voelcker replies:

I am grateful to Gilbert R. Jackson & Partners for their observations particularly since I have little experience of baseboard heating.

My remarks were based on the assumption that ideally convected heat should be introduced at low level and that radiant heat should be emitted from large low temperature surfaces. The observations made show how this sort of assumption

nust be modified in practice.

Regarding the use of sunlight I believe that in my original draft for the article I added that curtains are normally drawn over windows in the evening and that these to some extent increase the thermal resistance of the panels when heat loss is greatest.

#### MARGINALIA

Barking Concourse

Work should begin this year on new buildings to accommodate passenger facilities at Barking Station.

most notable among them being the concourse, 1, a reinforced concrete structure built entirely over the tracks. Comparisons will certainly be drawn between this structure and that of the front concourse of the Termini Station, Rome, but this one, not being backed up on to a large and almost windowless block behind



will, in practice, create an entirely effect, effectively parent in all directions, and not only along its longitudinal axis. However, irrespective of any resemblances to other stations, this new block, like the prototype waiting room furniture designed by Robin Day (AR Nov., 1956) is an earnest of the attempt being made by Eastern Region of British Railways, under its architect H. H. Powell, to raise its general standard of design.

#### A University is Circulation

The idea of presenting the visual image of university buildings as a system of spaces and circulation ways, is known in the West through very little beside the Smithsons' Sheffield University project, but it seems to be the coming thing in Japan, and a series of recent University buildings there have flourished their circulations on the exterior of the block, rather than concealing it within. Whatever local pressures there may be (such as a largely pedestrian student body) producing this trend, the result suggests that Japanese architects are keen to get full value out of it. The extreme case, which has forced the trend on public attention is afforded by blocks Six and Seven at Meiji University, linked by a multi-storey screen of stairs and balconies, More distinguished architecturally. if less immediately exciting, than this work of Sutemi Horiguchi, are two other new academic buildings in the Tokyo area; a block of lecture rooms, etc., for Siejo University by Makuto Masuzawa, 3, and another vast scheme, this time for Hosei Uni-versity by Hiroshi Oye, with a dramatic system of ramps on its

south facade, 4. Yet in spite of the obviously greater finesse of these two projects, Horiguchi's work at Meiji, projects. Horiguchi's work at Meiji, where he is a teacher, ultimately commands more attention simply by virtue of its extremism, the uninhibited manner in which it exploits the possibilities of creating a new kind of university image, a new kind of collegiate space consisting

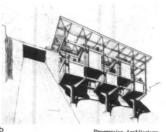




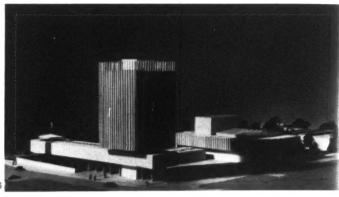
of superimposed decks and con-courses. The west elevation of this schemes, shows that there is still a good deal of university below ground level, and suggests that with sub-terranean car-parking, this kind of planning (or should one say sec-tioning?) might be a workable solution to university buildings on urban sites in the west as well.

#### Aluminium Tree-House

Progressive Architecture's annual design-awards and citations tend—and they are probably right—to go to projects whose merits are solid, rather than spectacular. Among the 1959 awards, however, there is at least one design that is conspicuously both—the Tree-house Restaurant, 5, devised by the architects Steinhardt







and Thompson to satisfy the needs of clients rejoicing in the name of the Duquesne Inclined Plane Company, operators of a fine old funicular rail-way overlooking the Allegheny river at Pittsburgh. The restaurant will create a new and additional raison-d'ê.re for this ancient mechanical tourist attraction, whose highly decorative Victorian winding gear will be seen in a well in the centre of the restaurant. The out-branching structure, in aluminium, can be brought down on to only three foot-ings on the front, because of difficult soil for piling, but still contrives to bring the viewing-terraces well forward of the edge of the bluff.

#### Hampstead Civic Centre

The appointment of Basil Spence as architect for the new civic centre in Hampstead was a salutary demonstration of what can be achieved by local architectural 'ginger groups' in this case the Hampstead Society formed, in the first place, specifically to combat the risk of a safe, neo-Georgian town hall. That they have achieved their aim is amply shown by the preliminary model of Basil Spence's scheme, 6, with its office tower standing up above the present entrance to Swiss Cottage under-ground station at the corner of Avenue Road. The Mayor's suite is seen running off to the left, with the council chamber at its end. The assembly rooms are in the block on the right, with the swimming pools further down the slope, and the new library is, in this view, invisible behind the office tower. Underground car-parking will also be invisibly

located (in all views) tower block, provided the LCC final solution to the Swiss Cottage traffic problem makes this feasible

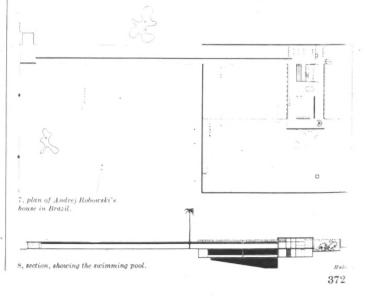
#### Two-way Split on Roman Themes

As it has entered the common mine of modern architecture, Hadrian' Villa at Tivoli is chiefly a great wall, slashing across the countryside in grand, if meaningless, architectural gesture, but it had originally a portico running its full length on either side, and provided a split-plan access corridor, with gentry on one side and slaves on the other. A neat machine-age version of this theme has recently been projected for a week-end house in Brazil by Andrej Robowski, who uses just such a wall to divide pedestrian and vehicle access from road to house, 7. However, having split things one way, be wall to how a way, the wall to how way. splits them again the other way. and the forecourt of the house drops down a floor, before reaching swimming-pool level, 8, with a private cinema under the car-port. Such semi-subterranean planning was also, of course, a device of Roman domestic work, but more in the Mannerist phase, as in the nymphaeum of the Villa Giulia, which is also a swimming pool one storey below datum.

#### Site for a Monument

Photomontages which were shown at the Brussels Expo 58, but have not otherwise been seen by the British public, enable us to form some idea of the way Reg Butler's celebrated Monument to the Unknown Political





### Shower Song

Bending and turning and gaily carolling
Loving the feel of the tropical rain
Leaving to Leonard the job of controlling
Once she gets in she just wants to remain.

Gone are the quirks of the old fashioned mixer Everything else but never just warm, Thermostat Leonard is fitted to fix her And keep the temp. fast at divinity's norm.

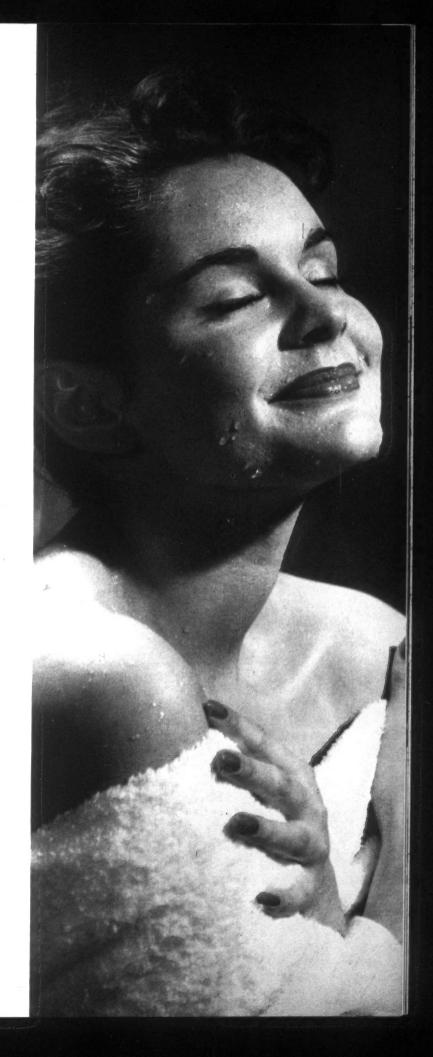
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Prisoner will look on its site, now settled, in West Berlin. The actual setting will be the Humboldt-Hohe, a natural hill, 9, in the district of



Wedding, north-east of the Tiergarten, and close to the border of the eastern zone. Site-work has yet to begin, but should do so shortly, and will involve the removal of two concrete bunkers that still survive on top of the Humboldt-Hohe. The fabrication of the steel-work will be done in Germany, and the bronze figures on the 'plinth' will be begun in England, but cast in a foundry in Berlin.

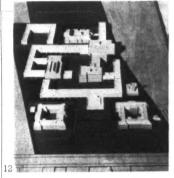


One of the most valuable aspects of these photomontages is that, properly interpreted, they give a better idea than has been available before, of the actual scale of the Monument, by showing it in an urban setting. When it is realized that the fence in the foreground of 10 is headhigh to a pedestrian on the pavement, both the height of the Humboldt-Hohe, and the extent to which it slopes back to the base of the monument, can be understood and, with that, the size of the structure itself.

#### Anti-Axial

In the study of English University planning—that—appeared—in—AR,

October, 1957, the University of Hull was noted as an example of the way in which a purely axial plan hampers organic growth, and results in ridiculous lopsided forms during the process of delayed completion of its parts. The site, in particular, does not lend itself to an axial scheme at right angles to the road frontage, and when Sir Leslie Martin and Colin St. John Wilson were invited recently to consider the future development of the University, they produced a plan, 12, in which the fragments of



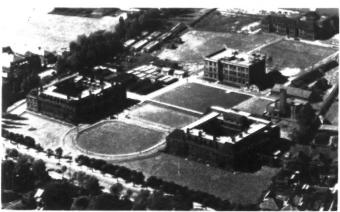
unfinished axiality are subsumed in a new concept of ribbons of buildings creating an asymmetrical grouping of collegiate courtyards. Besides affording a better setting for university life and a comprehensible plan on the site, the new scheme also offers a greater potential floorspace, and a means of dealing with the specialized buildings needed for specialized teaching functions.

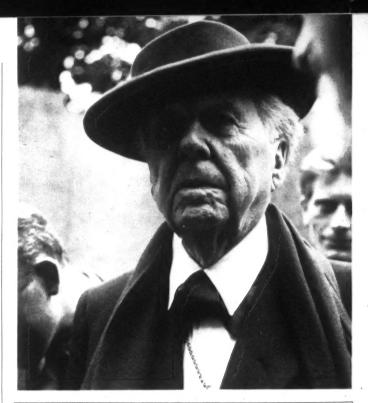
#### **OBITUARY**

#### George Pepler-1882-1959

Sir George Pepler, who died in Dorset on April 13, was in at the birth of statutory town planning in Britain during the enthusiastic years preceding the First World War. Eighteen years old when the century began. George Pepler left school at Cambridge to be articled to a surveyor, setting up his own plate when he became 21. He absorbed experience quickly and conceived a passion for the English countryside, which Rupert Brooke was expressing in poetry, and he in every kind of practical prose from technical reports, to memoranda on preservation, or appeals for the purchase of playing fields. Ten years later he was one of the group of architects, engineers and lawyers who founded the Town Planning Institute and set the tone of future legislation to control the use of land, which has remained with us ever since.

It combines idealism with a spirit





Frank Lloyd Wright died on April 9, almost in sight of his ninetieth birthday—the unpublished photograph, above, shows how he looked when visiting a building site with young English architects on his last visit to England in 1956. His unique career, both as a pioneer of modern architecture, and as a master of its maturity, will be the subject of a critical appreciation in a forthcoming issue of the AR. His influence in every part of the world is well known, but even readers of the AR may not know that he used the phrase 'Outrage in the name of public authority' in a telegram of support for the Review's Wivescape feature (December 1951) and thus gave us the title of our first special issue against Subtopa (Univage, June 1955). Frank Lloyd Wright's last book, 'A Testamen' was published by the Architectural Press in May.

of reasonable compromise; the acceptance of control and regulation provided that the individual can back his fancy; a preference for landscape over cityscape; a respect for the family and also for local government; a real love of justice and fair play.

Pepler was himself the ideal referee. As a civil servant, as an inspector, as an adviser, and as an examiner. His obvious integrity made him just as popular abroad; and he came to preside at conferences in New York, Mexico City, Vienna, and The Hague. He was not a linguist, nor could be communicate easily in the language of design. Nevertheless, he exported everywhere the British way of plana concept of freedom within authority. On the technical side his contribution began in the field of cottage and garden city layout and ended with something far more advanced, namely, the machinery and methods of regional planning. Architecturally, George Pepler was conservative, although never obscur-antist (he was elected an Honorary Associate of the RIBA in 1937); but in any matter concerned with the size of towns, the movement of population and industry, the use of green belts, parks, commons and playing fields and, above all, the opportunities that could be made for good housing, or for architectural and landscape design, he had a rare combination of vision and administrative sense. W. G. Holford

#### INTELLIGENCE

The Imperial College of Science and Technology has announced the appointment of Miss Sylvia Crowe as landscape consultant for the development of their central site in South Kensington.

#### ACKNOWLEDGMENTS

Marginalia, pages 371–373: 1. British Railways Eastern Region; 9, 10, Reg Butler; 13, John Donat. Frontispiece, page 374: Eric de Maré. Lodging Houses at Cambridge, pages 378–385: Magdalene 1, 3, 9, Galwey, Arphot; 4, 6-8, 10-11, Edward Leigh. Clare 12, Edward Leigh; 13-22, Galwey, Arphot; 4, 6-8, 10-11, Edward Leigh. Clare 12, Edward Leigh; 13-22, Galwey, Arphot, Otto of the Form, pages 386–397: Frontis, 47, Carl Nesjar; 1, 28–36, Galwey, Arphot; 4, 13-20, 22-25, 37, 38, Stillman and Eastwick-Field; 5, Commercial Studios; 40, Shell Photographic Unit; 41, John Maltby; 46, K. Teigen Fot. Piccadilly Circus, pages 398-401: Browne, Arphot. Paper Mill at Northeleft, Arging 402-406; Galwey, Arphot. Peacock Room, pages 407–414: Frontis, 1, 8, Freer Gallery of Art, Washington; 3, National Buildings Record. Valley of Towers, pages 415–417: David Bowes Lyon. Internotis, 1, 8, Freer Gallery of Art, Mashington; 3, National Buildings Record. Valley of Towers, pages 424-423: Kold Christensen. Cerrent Architecture, pages 424-426: 1, John Pantlin; 3, Colin Westwood; 4-6, Felix Fonteyn. Miscellany, pages 427-432: Exhibitions, 1, Stearn & Sons (Cambridge); 2, Fitzwilliam Museum, Cambridge; 3, 4, Mare Vaux; 7, Oscar Savio; 8, Sam Lambert. Bell Towers in Europe, 3, 7, 11–13, Eric de Maré; 2, 4–6, 9, Antikvarisk-Topografiska Arkivet. Counter Attack, Nairn, Arphot.







#### TIMBER TOWERS

As unique a regional architecture as the *trulli* of Southern Italy or the round towers of Ireland, the timber belfries of Sweden are among the glories of European peasant art. Two basic types dominate, the tower form, as in 1, from just north of Stockholm, and the open trestle, of which 2, at Söderkoping, is the oldest known example, dating from 1582. Whether simple, or sophisticated, as in Nils Urberg's twelve-pillared baroque masterpiece form Hällestad, 3, the trestle type always has its main structural timbers protected by the distinctive tarred oak shingles seen in 4, a detail of the Hällestad bell-tower, as Eric de Maré points out in his note on p. 429.



### ... GROOVES OF CHANGE

The Modern Movement in architecture is generally taken to stem from an acceptance of 'the Machine'—a view now disputed. In the article below, Geoffrey Grigson reflects on an earlier approach to machinery on the part of poets, contemporary with the high peak of the Functional Tradition in industrial buildings, and the way in which poetry succeeded in acclimatizing some of the elements of the industrial environment.

Who exactly is the Industrial Muse? At the moment she is, no doubt, the nymph or goddess Turn-over. Her special shrines are in the offices of advertising agents; her special devotees, her acolytes (her temple prostitutes?) are slick draughtsmen for whom the art schools have been created, and the slick copywriters for whom the dons created long ago the schools of English language and literature in the crumbling stone universities; and their bosses.

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At first, if we can trust to the principle of selection

At first, if we can trust to the principle of selection Mr. Warburg has followed in his recent anthology,\* Power appears to have been the Industrial Muse, or at any rate the aboriginal element of modern industry to attract poets and excite the popular admiration. Goddesses appear, of course, in different disguises; and it is at times impolitic—even dangerous—to mention their real name. Turn-over—or Dividend, or Profit—is now a nefandous name. Power, though, was innocent enough in the eighteenth century and early nineteenth century, whether for poet or industrialist, since it glorified man and promised increased benefits

to mankind. And Power might at times be worshipped as Steam, Steel, Engine; might be addressed as Watt, or Fly Wheel, or Cyclops, as Railway, Iron Horse, or Delirious Motion.

The Beam-Engine sitting in the mines—in the coal mines. Savery before Watt or Trevithick or Stevenson:

Sagacious Savery! Taught by thee
Discordant elements agree,
Fire, water, air, heat, cold unite,
And listed in one service fight,
Pure streams to thirsty cities send
Or deepest mines from floods defend.

These lines are by the Rev. John Dalton (1709–1763), poet, sermon-writer, sometime fellow of the Queen's College, Oxford, a civilized cleric describing the mines near Whitehaven in Cumberland.

High on huge axis heav'd, above,
See ballanc'd beams unweary'd move!
While pent within the iron womb
Of boiling caldrons pants for room
Expanded Steam, and shrinks, or swells,
As cold restrains, or heat impells.

Steam is Virtue; Steam drained the coal mines of

<sup>\*</sup> The Industrial Muse. The Industrial Revolution in English Poetry. An anthology compiled by Jeremy Warburg (Oxford University Press, 15s.).

employment, and gives dignity:

And must we say 'that soul is wanting here?' No: there he moves, the thoughtful engineer, The soul of all this motion; rule in hand, And coarsely apron'd-simple, plain, sincere-An honest man; self-taught to understand The useful wonders which he built and plann'd.

which is Ebenezer Elliott, from 'Steam at Sheffield,' which he wrote in the eighteen-thirties.

Steam also is more frankly romanticized. If Steam Power is at first (and simultaneously continues to be) Virtuous Power in human service, Virtue sloughs off, when the Power walks out of the mine precincts and out of the factory, and begins to locomote; when it comes home to the wonder of the ordinary man in his railway and his steam ferry. Steam Power, in wonderful and more than natural Locomotion, now joins the romantic energy troupe-joins Thunder, Lightning, Fire, Earthquake, Volcano, Avalanche, Tempest, and Human Will.

Poetry in this department is a little thin. One recalls Thackeray's Irishman in the Crystal Palace in 1851 looking at

staym Ingynes That stands in lines Enormous and amazing That squeal and snort Like whales in sport Or elephants a-grazing-

and crying for celebration by the poets:

O would before That Thomas Moore, Likewoise the late Lord Boyron, Thim aigles sthrong Of godlike song, Cast oi on that cast oiron!

Mr. Warburg hasn't any poet quite to compare with J. M. W. Turner (but then painters are more simpleminded) in celebrating this romantic energy or triumph of Machine Power. Painter at once of light, nature, self, energy, and the first decades of Engine Movement, Turner celebrated iron, steam, steamer, locomotive, in the late 'thirties and 'forties. In the Fighting Téméraire of 1838, the Steam Tug is so much more important than the old sailing ship (though Turner's intention is always misinterpreted). In Rain, Steam and Speed of 1843, the new Locomotive sweeps along the new Viaduct, overhauling-Turner's mind has its lapses into the corny—the natural speed of the

Still, there was Wordsworth, lamenting critically on the one hand, exulting upon the other-

Yet do I exult, Casting reserve away, exult to see An intellectual mastery exercised O'er the blind elements; a purpose given, A perseverance fed; almost a soul Imparted—to brute matter. I rejoice, Measuring the force of those gigantic powers That, by the thinking mind, have been compelled To serve the will of feeble-bodied Man.

(The Excursion, 1814)

There was Tennyson, more observant of flower than

Cumberland or Durham, the copper or tin mines of metal, a poet actually squashed in his optimism on to Cornwall. Steam also manufactures, Steam gives the very first train from Liverpool to Manchester in 1830, thinking that the wheels (which he couldn't see) ran in grooves, and not on rails, and writing-

> Not in vain the distance beacons. Forward, forward let us range,

Let the great world spin for ever down the ringing grooves of change.

Thro' the shadow of the globe we sweep into the younger day:

Better fifty years of Europe than a cycle of Cathay. . .

He liked his 'grooves' so much that he never changed them.

What Mr. Warburg's selections make remarkably clear is that the Industrial Muse came home to poets (and people) above all in the Railway—that is to say, in what is not really her greatest, her potentially most virtuous, or her potentially most malignant manifestation, but only the one which is ubiquitous, obvious and domestic.

The threshing-machine invaded the farms. The fluwheel with a mellow murmur turn'd, and induced a few neo-Virgilian reveries. The Machine was otherwise shut away behind the factory wall or concealed up in the Midlands and the North. It was the railway, Tennyson's symbol of the whole affair, which really invaded and possessed the mind; and which isn't dispossessed even now.

Railway poems persist—Wordsworth (1833), Tennyson (1842), Charles Mackay (1846)-

'No poetry in Railways!' foolish thought Of a dull brain, to no fine music wrought-

Landor (1849), D. G. Rossetti (1849), W. C. Monkhouse (1865), W. E. Henley (1876), R. L. Stevenson (1885), Kipling (1894)-

-And all unseen

Romance brought up the nine-fifteen-

Rupert Brooke (1913), D. H. Lawrence about the same time, Stephen Spender (1933), and W. H. Auden's train of the 'thirties, the Night Mail which passes cotton grass and moorland boulder, Shovelling white steam over her shoulder-

In the farm she passes no one wakes But a jug in a bedroom gently shakes.

Last of all, now the railways are contracting, now their familiarity in our lives is less at a peak, John Betjeman (1954) exudes a nostalgia for the Metropolitan, and its early electrification in 1905-

Early Electric! Sit you down and see, 'Mid this fine woodwork and a smell of dinner, A stained-glass windmill and a pot of tea And sepia views of leafy lanes in PINNER.— Then visualize, far down the shining lines, Your parents' homestead set in murmuring pines.

Mr. Warburg's aim in The Industrial Muse isn't so very searching. It is rather a 'lit.' affair-which is a pity—than one which involves as well either a deeper imagination or sociology. He asks a question rather too simply affined to the too simple pylon aesthetic of Mr. Cecil Day Lewis-how long does an art take to accept and absorb new elements of environment into

If Mr. Warburg's question isn't profound, it is

partly the fault of the poets; whose answer still

remains illuminating, if dismal.

Acceptance (or acknowledgment) is slow, except by a few livelier minds. Approbation is soon mixed with dislike of the unfamiliar. Optimism is followed by critical pessimism; but there is a gradual settlement, a gradual change from predominant images (as of Power, Wonder, Speed), from such strong images which now and again recur, to images of the environmental element's now domestic normality. Observe that Auden's Night Mail is she; or that a local train becomes peace in time of disturbance:

'There's peacetime in that train.' One hears it disappear With needless warning whistle and rail-resounding wheels. 'That train's quite like an old familiar friend,' one feels.

Siegfried Sassoon, in 1939.

The change, in other words, is gradual from the open eye to the eye which doesn't see, or doesn't

bother, or bothers only for its own purpose.

Indeed, the rare thing in Mr. Warburg's survey of Industry and the Muse is critical imagination about the accompaniments or consequences of Industry, or of the Machine—such critical imagination as appears, in different strength, in Blake, Wordsworth, Clough, Hopkins, Auden (New Year Letter and The Age of Anxiety). In small part the poets' musing is sociologically moral and aesthetically critical; in most it is trivial. Early and late it is true that the poets' industrial musing concerns itself with Town (=Machine) versus Country (=Innocence, or Nature), or with industrial mess eating the country, or with bad conditions; but this is not a great deal else than bringing up to date an old feeling explicit long before the rise of an industrial society.

It is something to keep alive the moral recognition of an antimony, of course; and per se the arts are certainly in favour of the agreeable against the disagreeable. Yet mightn't one fairly conclude from Mr. Warburg's survey that these arts, whether poetry, painting, music, sculpture (or even architecture, building by individual building) have their own fish to fry? Mightn't one conclude that these arts are extremely poor allies for any special discipline which affects society, any specific, ad hoc cause such as the attack upon environmental beastliness or the promo-

tion of environmental seemliness?

If I had to clear a country overrun with stinking

ogres I should not ask the help of poets, who have as much interest in ogres as in nymphs, in evil as in good, in ugliness as in seemliness; who are concerned, in brief, to maintain contrary states. If I wished to re-house and re-plan and purge and beautify industrial or bourgeois suburbs the last person I should call upon is not only Mr. Betjeman, but any poet.

If, indeed, you could get at the Muse of the poets—or artists in general—and could thoroughly cross-examine her, she would petulantly ask you how white can be understood without black, how Venice can be appreciated without Glasgow; and she would point (unless she was in one of her arty-sentimental-dogooding phases) to the dependence of the good building on the bad—until you, as an architect, might as well turn for support to William McGonagall, the Scottish Homer, whom Mr. Warburg includes most properly:

O beautiful city of Glasgow, which stands on the river Clyde,

How happy should the people be which in ye reside: Because it is the most enterprising city of the present day

Whatever anybody else may say.

Out of the whole revolution in the means of production, in attendant, and in consequent living, only the Steam Engine (most of all the Steam Engine upon wheels) sharply and lastingly drove itself into the Common Mind.

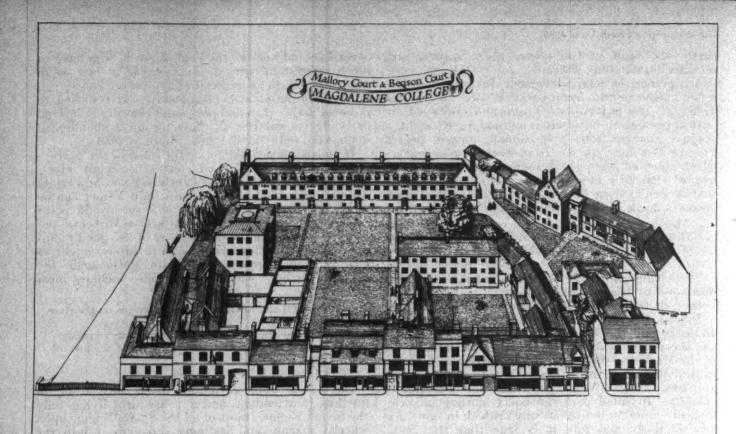
That appears the showing of Mr. Warburg's book. Everything else—electric power, electric illumination of old darkness, motor-cars, aeroplanes, sanitation, urbanism or the industrial mess which has now to be cleared—has been accepted without surprise as

an outcome more or less 'natural.'

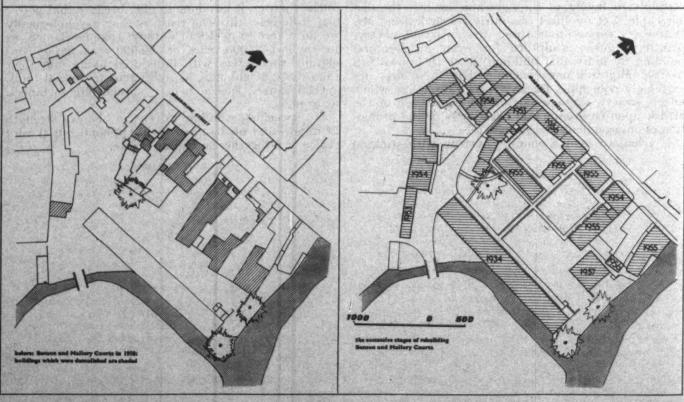
If the Common Mind has shuddered a little at nuclear power, it has done so only because that power can so hugely kill. The truth is that psychologically we do revert to cycles of Cathay; that most men, as for the last 50,000 years, or 500,000 years, go on concerning themselves with individual living and their immediate neighbours, as indifferent to special tools, special causes, special beliefs, special circumstances, as to mess.

No specialist, who has to rely on his own strength of mind—and no Utopian—will applaud; but it isn't

really or altogether so bad an estate.



In an attempt to provide more accommodation for undergraduates in the centre of Cambridge, two colleges, Magdalene and Clare (pages 382-385) have financed the building of lodging houses which they lease to landladies who run them independently. The Magdalene scheme is a development of the pre-war plan. In 1934 Sir Edwin Lutyens built Benson Court on the west side of the site and it was then intended to complete the court with three similar buildings. The present scheme has retained and restored many of the old cottages and the shops in Magdalene Street which are among the few remaining domestic buildings of old Cambridge, and has linked them with lawns and pedestrian walks, and with two new buildings, to form a series of intimate courts and precincts. The entire scheme, except for the River Building, was agreed with the College authorities before any work was started. The drawing above, prepared in the architect's office, shows the new buildings and conversions, illustrated in detail on the following pages, in the style of old engravings of the College.



#### LODGING HOUSES FOR

### WAGDALBUR COLLEGE, CAWBERDGE

ARCHITECT associate architects

DAVID ROBERTS

Christopher Grillet and Geoffrey Clarke



1, the River Building from the bank of the Cam, with the converted boathouse beyond. The River Building is faced with buff bricks and the projecting bays are of white-painted weatherboarding.

2, the same view as above before reconstruction.



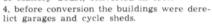
The old buildings have white painted walls and grey woodwork. The New Building on the east side of Benson Court, and the River Building are of load bearing brick cross-wall construction with buff facing bricks and white painted woodwork. This construction, together with very thick concrete floors, provides the quiet necessary for study. Each set of rooms has double doors, the outer in pirana pine. The top lit circular staircase in the River Building is of Hornton stone, Each student, whether in the new or converted buildings, has a bedroom and sitting room, and shares bathroom and small kitchen.

#### MAGDALENE COLLEGE, CAMBRIDGE



3, Mallory Cottages, on the south-east side of Mallory Court, converted in 1953.

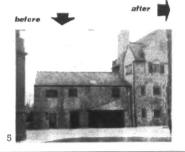
4 before conversion the buildings were dere-





5, the vinegar factory (on the right) was converted into students' sets by Butterfield's pupil, Redfern.

6, opposite, the garage adjoining the vinegar factory has now also been converted. The new building on the right was completed in 1955.



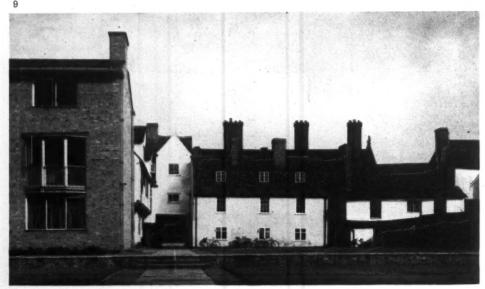
7, old shops fronting Magdalene Street, before conversion. 8, looking from the Lutyens building to the back of the

Magdalene Street shops.

9, Benson Court, looking across the lawns to the New Building and the converted shops, which now have students' sets on the upper floors.









10, looking south down Benson Court before conversion, with the Lutyens building on the right

building on the right.

11, opposite, Benson Court today, with the River Building in the background and the tower of St. John's College chapel beyond.





#### LODGING HOUSES FOR

### OBARE COLLEGE, CAMERIDGE

ARCHITECT associate architects

DAVID ROBERTS

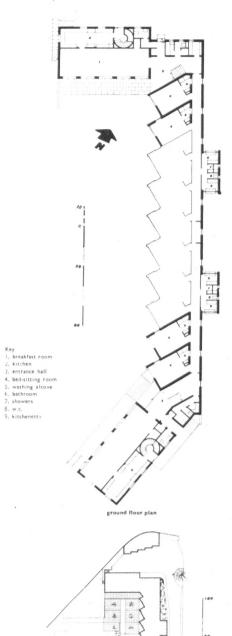
Ohristopher Grillet and Geoffrey Clarke



12, the lodging houses from the south, with one of the breakfast rooms and housekeepers' flats on the right.

Although this appears to be one building, to avoid lon corridors and an institutional atmosphere, it is in factivided into two lodging houses by a party wall. Eachouse has its own breakfast room with a housekeeper flat above.

The site, which slopes steeply to the south, is set bact from the road, and contains several old houses which

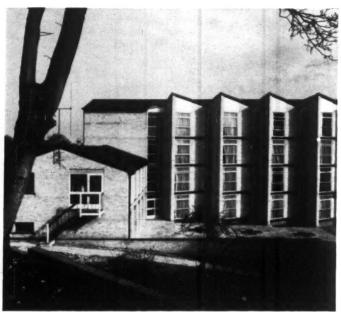




13, the north breakfast room with housekeeper's flat above.
14, the main building from the north, with projecting towers housing bathrooms and showers. The facing bricks are light yellow.







15, the bed-sitting room block from the top of the Castle Mound. The serrated façade gives each room a view to the colleges across the river.

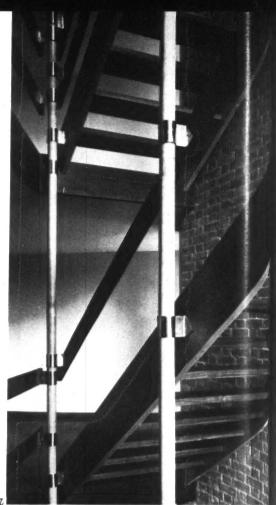
have also been converted into sets. The building runs across the north east of the site and the serrated south east wall gives each bed-sitting room a view across Magdalene College to the river and St. John's and King's Colleges beyond. Access corridors are on the north, with bathrooms and kitchens in projecting towers. A new road will later run along this side of

the building. The construction is of load bearing brickwork with concrete floors covered with cork tiles. Each bed-sitting room has an alcove for storing



16, the return walls of the bed-sitting rooms are of unrelieved brickwork. 17, the staircase in the north block has treads and handrails of American walnut. The poles are of elm, held by brass clips. 18, the south staircase. Landing and

corridor floors are of cork tiles.





#### CLARE COLLEGE, CAMBRIDGE

clothes, and every five rooms share a bathroom, showers, w.c.'s and a small kitchen. The breakfast rooms are also used for meetings and dances and have polished wood block floors. The housekeepers' flats communicate

directly with the first floor of the main buildings.

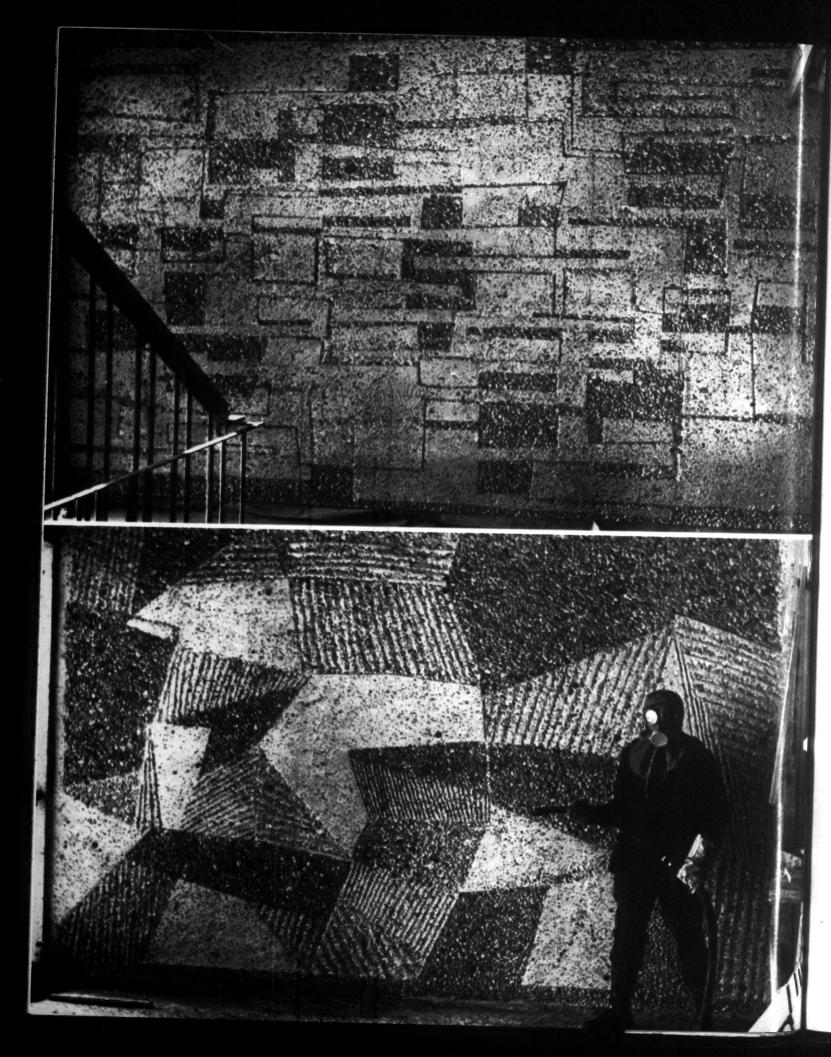




19, a typical bed-sitting room. The door leads into an alcove with basin, wardrobe and

trunk rack.
20, upper floor corridor. The rooms have two doors with a small lobby between, to give quiet. The small window lights the washing alcove.
21, interior of the south breakfast room.
22, the north breakfast room.





The legend of concrete as the smooth white material of the Machine Aesthetic is dead, and architects are facing up to its true nature as an agglomerate.

In the article below, the variety of possible surfaces for exposed concrete is considered and illustrated, from the roughness of beton brut to the sophistication of sand-blasted Naturbotong, seen opposite in two decorative panels executed by Carl

Nesjar in a recent office block in Oslo; the upper panel designed by Odd Tandberg, the lower by Nesjar himself.

John Eastwick-Field and John Stillman

### OUT OF THE FORM

To leave concrete unfinished is the latest vogue. It is not a new artifice—Corbusier, amongst others, has frequently shown that exposed concrete surfaces can have useful aesthetic qualities; qualities alien to, but not less valid than, those which derive from the refinement which generations of architects have sought. It is a matter for conjecture whether the current fashion results from Corbusier's exploitation of the visual qualities of concrete or from an appreciation of the less self-conscious character which it has when used in large engineering projects, where for purely practical reasons it is left exposed. It is questionable too whether when taken out of the context of Mexico and Marseilles, and used somewhat haphazardly in less exuberant buildings (and in a dirty climate) untreated concrete will maintain the intellectual appeal it has at present.

Those, however, who see in exposed concrete an opportunity to express in one material the formal and the tactile characteristics of their buildings (as in the Conference Hall at Unesco in Paris) will not be so concerned if the weathered concrete is not itself of particular beauty; directness of expression means more than any satisfaction which may be derived from clothing the structure in superficially pleasing materials. It has become important to be aware of the form of the building and the material of which it is made as much from the inside as from the outside; so that it becomes possible to recognize simultaneously the nature of the material, the shape of the building and the means by which the shape is achieved.

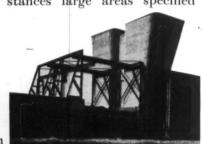
Throughout history one can find examples of rough 'external' materials, such as brick and stone used internally. Japanese houses, which are a current source of inspiration, are themselves a good example of the continuity of materials and ordered patterns from the interior to the exterior. Broadly speaking, however, external materials used in

this way have been frowned upon; and even in modern buildings internally exposed brickwork has been considered rude and uncompromising, whilst concrete has been thought positively shocking.

Perhaps there is something about concrete which sets it apart from other materials. It may, of course, have many kinds of surface, but whatever they may be the lay mind thinks of concrete as a rough blotchy material of dreary colour which is best kept out of sight. It happens, however, that just because of the difficulty of producing a satisfactory smooth concrete, architects have exploited and accentuated the very characteristics which constitute part of the common dislike of it: that is, they have exaggerated what would normally be considered defects, or poor workmanship, such as the rough imprint of the wood, irregular edges, ridges from the joints, blow holes, and what the site knows as 'gravy' spreading from one lift to the next: or less drastically they have made use of shutter boards merely to produce a marked pattern of lines.

To invoke such eccentricities is a revolt against the characterlessness of so much plain smooth concrete, and an attempt to make a virtue of imperfections; but it is also a romantic use of concrete, one that appeals because of the associations it has with a recognizable material and a familiar scale—the wooden board—but which ignores the aspirations of most engineers and of technologists who aim to produce concrete as smooth as possible.

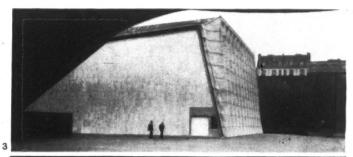
There are, in fact, examples of concrete made with an exceptional degree of smoothness which by 3 eliminating complications of surface texture give added meaning to the forms they create. The pilotis in Niemeyer's Hansa flats, 22, would not make the same impact unless they possessed this pebble-smooth quality. Such a finish can, however, only be achieved by taking very special care, and in ordinary circumstances large areas specified 'fair face' would be

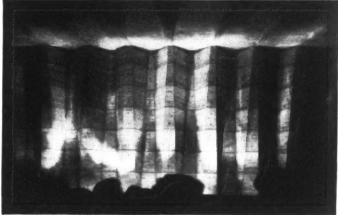




1 and 2, in industrial buildings there is an established tradition, now more than half a century old, of leaving concrete strictly as found when the shuttering is removed. 1, Rothes Colliery (1952) by Egon Riss; 2, Croydon B power-station.

marred by the defects which we have referred to: by unevenness between lifts and the variations in density which cause ugly weathering. however, smooth regular concrete could be made economically without limitations of size, there might be less argument for the current aesthetic idea of the concrete wall 'as found'-which implies the reproduction of rough board shuttering. There would at any rate be new aesthetic possibil-





3 and 4, the interior and exterior surfaces of the main concrete structure of the Congress Hall of the Unesco Building in Paris (Breuer, Nervi and Zehrfuss) are identical; though not attractive in itself, this mildly-imperfect surface of exposed concrete goes well with the hall's structural feeling.

ities to investigate. By way of an example of smooth concrete there are the precise facing panels by Aalto in his Hansa flats. The surface of the panels, which are about 3 ft. by 2 ft. in size, is without blemish except for some slight crazing, and was attained by casting on glass. The colour of the panels is a uniform pale brown, and the joints between the panels, which read as black lines, together with the smooth face of the slabs, combine to make an impression not usually associated with concrete. Admittedly, the effect relies very much on the existence of the joints, but the surface of the actual concrete should be compared with the in situ concrete in

Otto Senn's block, 16, 17, on the same site, where an attempt has been made to produce a smooth concrete by ordinary techniques. Fair face concrete of this kind has neither the subtlety of Aalto's slabs nor the ruggedness of, for instance, some of the detailing at Ronchamp, 27.

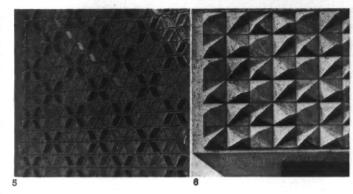
So far, indeed, we do not appear to have been able to produce smooth in situ walls which do not in the course of time acquire a look of dereliction, which only painting seems to overcome, 23. Generally, too, the fear of staining and crazing still exists and the recollection of the starved effect that erosion gives to poor quality concrete—exemplified in those weary yellowing fence posts with their rusty reinforcement with

which we are all familiar.

It is because they have been aware of the drabness which they might create that architects have tried to give life and colour to a material they knew would inevitably become part of the vocabulary of building. The least complicated departure from so-called 'fair face' concrete is the conscious choosing and disposing of the formwork to which we have already referred. This produces a pattern, whose size the architect may determine, for whatever sense of scale he wishes to create, but the colour and the texture of the surface, except for such texture as is given by unwrot boards, remains unaltered. Corbusier's design for flats in Berlin has two examples of this disciplining of the shuttering, each with its own emotional stimulus: the one human in scale, personal; the other remote but subordinated to and in relation with the total mass of the structure, 24.

The next step is to give the shuttering a function beyond the primary one of containing the wet mixed concrete, however consciously the natural pattern which is produced by the shuttering may be ordered, and to construct it so as to create an artificial design: that is one made by adding fillets to give recesses or by using a material which is itself patterned, such as reeded hardboard, corrugated asbestos, embossed sheets of plastic or rubber; or, at the last, by sculpting shapes to form a mould from which the concrete emerges as if carved in bas-relief. Incidental accents, whether they be representations, or abstractions, 31, can be cast in situ, but repeating patterns that rely on deep cut moulded shapes are by nature more easily made in precast panels than in situ, and probably because such precast panels are well suited to modern construction they are exciting architects' interest, 5-8.

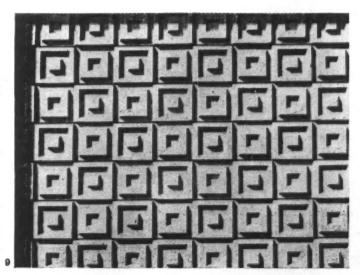
One of the characteristics of deeply moulded slabs with repeating patterns, 9, is the facility they give to disguise the joints between them and in so doing to reduce the scale, an effect which some designers purposely strive for, but which others consider to be a lost opportunity of expressing the nature of the construction (that is, the employment of large prefabricated panels). Slabs designed with broad patterns, such as those in the Rhein-Main Hall at Wiesbaden, 6, are an altogether bolder experiment, but they are spoiled if they are contained within a framework of beam and columns, especially if the bays and the pattern compete for attention. A simple repeating design can create a lively texture over the whole wall of a building, but complicated designs in which one pattern appears to overlay another cause distraction 9



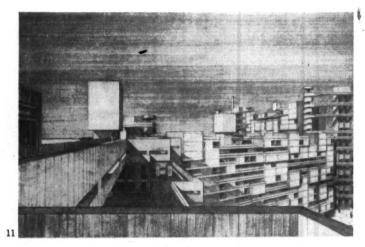


Profiled, pre-cast slabs or grilles of concrete enjoy the advantages of controlled, factory finishes, while the patterns of repeats are usually strong enough to absorb weathering effects. Their use is world-wide, and the examples here are from: 5 and 9, schools in Essex by Johns, Slater and Haward; 6, the Rhein-Main Hall, Wiesbaden; 7, parking garage in America, walled in pre-cast slats. 8, Oswaldo Bratke's house, Sao Paolo, with grilles of pre-cast units.

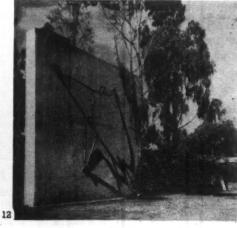




10 and 11, the abandonment of the idea of concrete as a smooth material, and an appreciation of its brut qualities can be seen even in architects' rendered perspectives. Here, 10, is a drawing made in the authors' office by R. Smorczewski, and 11 is a fourth-year student project from the Architectural Association (Dalton, Eardley, Fraser and Knott).



12, while weather-stained raw concrete may be unattractive in itself, it can form a sympathetic background to the sculptural forms of trees, or even sculpture, as in this detail from a garden by Juan Sordo Madaleno.



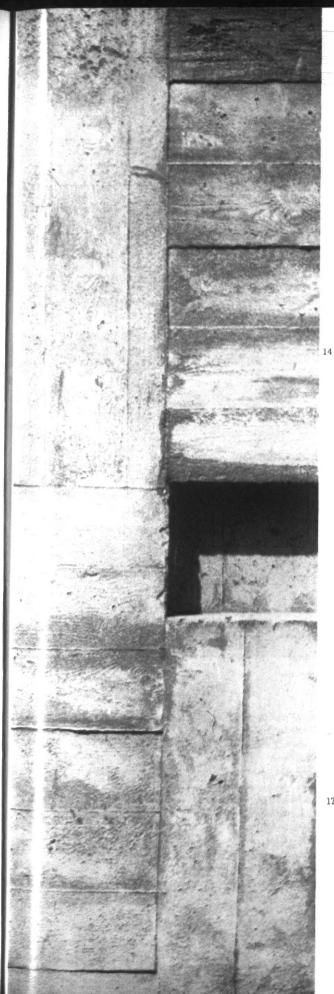
and inhibit recognition of the form of the building of which they are part.

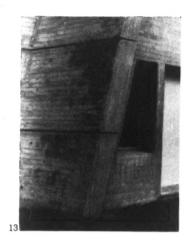
Whatever the merit of expressing particular arrangements of shuttering or of constructing it to form patterns in relief—and there are those who argue that only these techniques result in the true expression of the nature of concrete—there are, of course, a number of other means of mitigating what have to date been considered the objectionable characteristics of plain concrete and most of them are of older origin than the techniques we have been discussing. If one excludes painting, each relies on changing the nature of the surface of the concrete by removing in one way or another the cement matrix which is ordinarily what one sees, and which conceals the stones of which the concrete is made. If it is necessary to have an ethical justification for everything that one does, it can be said that in fact these techniques represent concrete in its true state, since by using them the aggregate which forms the bulk of the material is revealed. No one seems to argue that timber is any less natural when the bark is removed! Processes for revealing the aggregates in concrete are, however, laborious and expensive, and this probably colours one's evaluation of the results.

The most familiar technique (although one that is not much used) is 'bush hammering': a process of breaking away the surface to a greater or lesser extent with a mechanical hammer. The scale of the indentations can be varied by the shape and size of the head; and a further variation (tooling) can be obtained by using a pointed rather than a blunt head. The texture and particularly the colour of the surfaces will further depend on the kind of stone and cement of which the concrete is made. More often than not the most economic aggregates are natural sands and gravels, and these produce a rather dreary brown effect. There may be other aggregates in certain areas which are no more expensive, which could be chosen so as to obtain more interesting colours. The likelihood is, however, that special coloured aggregates will be considerably more expensive, and in order to minimize the cost of the concrete work as a whole, methods of using sliding shutters have been devised to limit the special aggregates to an outside layer only. This produces a veneer, subject to the abuse of using exotically coloured cements and aggregates which bear no relation to the character of the original concrete, though masquerading as part of it: a procedure which seems less acceptable in relation to concrete having an obvious structural function, than in relation to precast slabs used as cladding.

One difficulty with bush hammering is that the corners must either be left with a margin of unhammered concrete or must be accepted with ill-defined edges. Both these characteristics take away from all but massive piers and other large areas of concrete the sense of strength which one expects from structural members. The Congress Hall in Berlin contains examples of several different concrete finishes, and amongst them, bush hammering. The massive buttresses are smooth, though patterned by the shutter boards, but in contrast the internal columns are textured by hammering: irregularities are eliminated and the scale of the finish is reduced. Because the columns are circular and so avoid the

[continued on page 897





13, apart from permanent weatherstaining, discoloration due to damp in rainy weather is another deleterious visual effect, as this wet-day detail from the Unesco building shows.

14, but permanent or temporary, staining seems best combated by a pronounced texture on the right scale, and this is one of the basic justifications of board-shuttered beton brut, exemplified here by a detail from a work of the master of such surfaces, Le Corbusier himself.



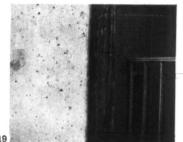




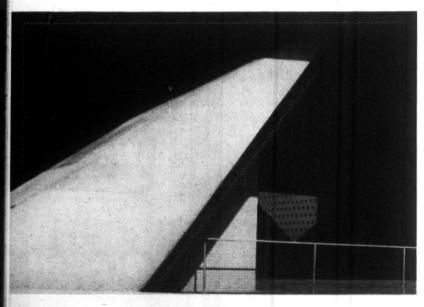
15, 16, 17 and 18, comparisons of the use of fair-face and beton brut surfaces under conditions of normal craftsmanship can be made between Stirling and Gowan's Ham Common Flats, 15, and Otto Senn's block at Berlin, Hansa, 18. Although Ham Common is not all concrete-faced, as is Senn's block, the amounts of concrete exposed there are still visually significant. But as the details show, the degree of imperfection that mars the intended effect of Senn's fair-face work, 17, is easily absorbed by the rough shuttered texture, 18, favoured by Stirling and Gowan.







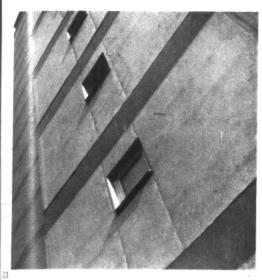
OUT OF THE FORM



19 and 20, the minor imperfections of smooth-shuttered concrete—patchiness and honeycombing—may be tolerable in themselves, as in the close up in 19, but the effect of the class of workmanship, materials and techniques that produces them, when spread over a whole structure, as in Hans Schwippert's tower block at Berlin's Hansa quarter, 20, can create an untidiness of surface that argues with the architect's intentions in calling for smooth fair-facing, even where he has hedged his bet by providing a pattern of storey-high panel repeats.



21 and 22, the antidotes to this situation seem to be two—to make the apparent panels into real panels, as in Aalto's Hansa flats, 21, where the surfaces are smooth, and any irregularities are localized in one panel at a time. The other solution, epitomized in the superb finish of the pilotis to Oscar Niemeyer's flats at Hansa, 22, is to take great and uneconomic care over workmanship, choice of cement samples, even choice of cement colour.



23, painting may help to conceal irregularities of fairface conceede, but only vagaries of discoloration. As this raking view up the wall of the Seegmann and Muller-Reem block at Hansa shows, vagaries of form still register.

24 and 25. Since it is almost impossible to get perfectly smooth concrete direct from the shuttering, it may be better to let the shuttering impose a pattern on the concrete surface: 24 shows a metal-shuttered pattern from Le Corbusier's Unité Type

Berlin, 25. a plank shutlered pattern used by Hugh Stubbins on his Berlin Congress Hall, as both interior and exterior surfaces.

26 and 27. The variety of surface obtainable even from the same basic shuttering technique is notable. On the surface of the pilotis of Unesco it does little more, 26, than acknowledge that wood was used, but round the pool at Ronchamp, 27, it boasts the fact so aggressively that it almost looks like a plank fence.

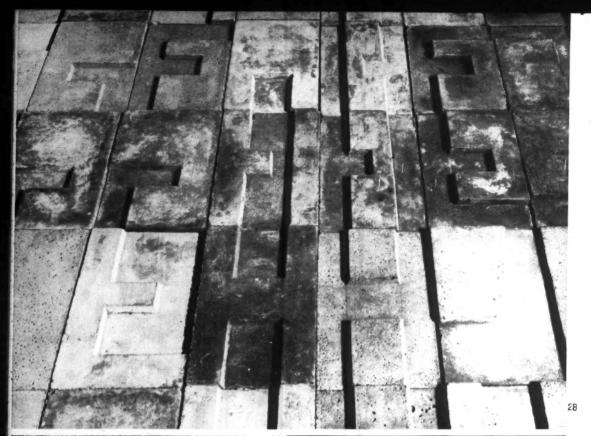


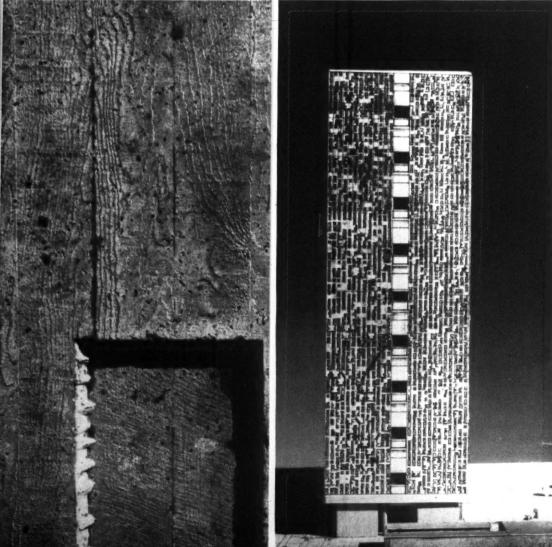










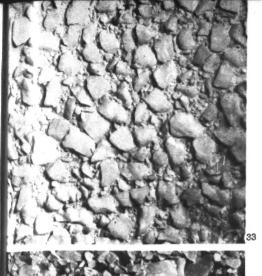




28, 29 and 30. Once a consciously modulated surface is accepted, then there is scope for creative talents outside the architectural profession to come to the aid of concrete, 28 shows prototype cladding panels designed for the LCC's Tidey Street Scheme by Mitchell and Hollaway (see also cover to this issue), 29 shows the type of surface it is proposed to use in practice, and 30 the effect of the panels when applied to the end wall of a 19-storey block.



31 and 32, other experimental moulded surfaces created by Anthony Hollaway and William Mitchell.









OUT OF THE FORM

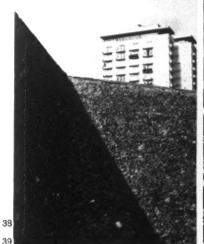
33 to 36, varieties of finish obtained by the use of exposed aggregates selected for their characteristic textures. 33, Norwegian quartz, white and translucent, in white cement; 34, the same in grey cement; 35, Cornish Delank; 36, green Westmorland Slate; all at about half natural size.

37 and 39, bush-hammered surfaces afford one of the richest-looking concrete treatments currently available, exemplified in 37 by one of the columns of Hugh Stubbins Conference Hall in Berlin. Where, however, the surface to be bush-hammered comes to a sharp arris, a margin must be left to prevent the corner spalling off, creating a characteristic effect, seen in 39, on a column from Richard Neutra's Warren Tremaine House.

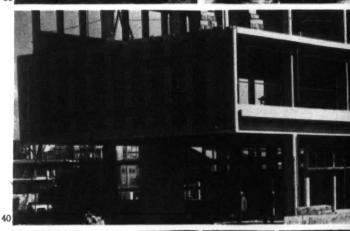
38, where the resultant texture is lively enough, and the form strong enough to override the variations of degree of exposure of the aggregate, bold use can be made, as in this wall at the Interbau site, of really large areas of exposed aggregate.

40 and 41, the optimum control of exposed aggregate is obtained on precast slabs, whether they are simply cladding, as on Grenfell Baines's office block for Shell at Stanlow, 40, or structural beams, as on the authors' Camden Girls' School, 41, in north-west London.

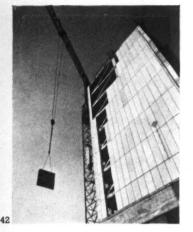










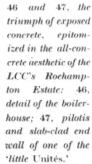


OUT OF THE FORM

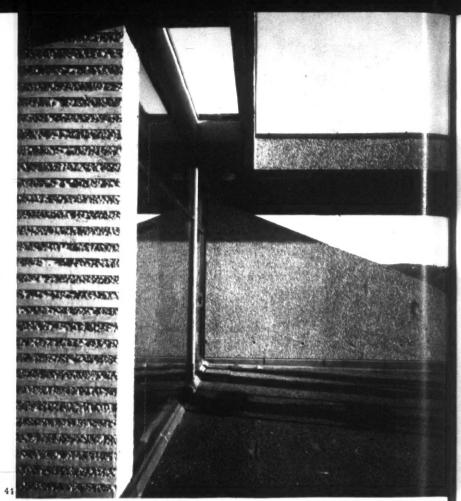
42 and 43. Contrasts in precast wall claddings: 42, storey high slabs going up on Frederick Gibberd`sDockLabour building; Board 43, riven precast  $slabs from\ Austria.$ 44 and 45, further examples of naturbetong, from the same building by Erving Viksjo as in the frontispiece to this article. 45 is a detail from a mural by Sitter.













continued from page 390]

'panel' effect usually associated with bush hammering, they still convey a feeling of strength and remain integrated with the structure. The texture of these columns can be seen in 37, the colour is a silver grey: neither could have been achieved without very careful workmanship and special choice of materials, but given these, the resulting finish is one which needs no apology—even from those who seek refinement or who doubt that concrete can be used internally. A quite different sensation is derived from the square post and beam in the Warren Tremaine house, California, designed by Neutra, 39. There is here no wish to give dominance to an appreciation of the structure: instead a number of differently textured elements are consciously juxtaposed to create visual excitement. The finish on the concrete post, which in point of fact is here achieved by sandblasting (a technique which also requires margins) can be admitted for its contribution to a decorative pattern of textures.

From time to time other less laborious techniques have been devised to obtain exposure of the aggregate: chemical retardants, the wire-brushing of green concrete and what is known as aggregate transfer, are amongst them. Even these are, however, difficult to

execute in-situ.

For a long time designers have tried to develop walling units which would enable them to make use of the advantages of dry construction and of the handling capacity of cranes. Concrete has always been relatively cheap and is fire-resistant: and when properly made is reasonably proof against the attacks of the weather—though, as we have said, not all accept the effect it has on the visual qualities of the surface. It was, therefore, an obvious choice for experiment in new systems of prefabricated construction and especially in the development of relatively large walling panels. The fact that precast panels are conveniently made horizontally enables the top surface to be processed by spraying with water and by

other means whilst it is still wet: or, alternatively, the bottom surface to be so arranged as to form an even layer of aggregate which is left exposed on removal from the mould. By these techniques the panel may receive a surface of specially mixed concrete for which the variety of aggregates, in colour, size and grading, and of cements, is wide. One has, however, only to compare the effect of the exposure of an opaque aggregate such as slate with, say, Norwegian quartz, 33, which has an icy translucence to realize that one is now less interested in the material as 'concrete' than in the veneer of broken stone which it supports. Whether you argue that this is or is not a legitimate expression of concrete, at least it does not have the objection of being an imitation of any other material, and in its favour it produces surfaces which have already shown themselves practicable, and which at the same time offer scope for aesthetic experiment.

Out of the heterogeneous clothing of framed buildings, the glass curtain wall has established itself internationally in the last decade as a significant technical and aesthetic expression. In cold and foggy Britain, however, there are arguments in favour of a different expression which is aesthetically valid but which better satisfies the practical requirements. Concrete buildings, clad in concrete, are one such alternative; and occasionally, as at Roehampton, they produce a sense of coherence and of simplicity all too rare in

current English architecture.

Because they are large in scale and rough in texture, exposed aggregate panels look as heavy as in fact they probably are; but if concrete clad buildings are more stolid in appearance than glass clad buildings—if they are even ponderous by comparison—it may be that on that account they satisfy not only in fact but also in effect an innate desire for protection from the elements.

Concrete offers possibilities for great inventiveness and an escape from the limiting aesthetic of the glass box. It can provide structure, shape and finish.



The glittering network of neon signs, below, which for millions epitomizes Piccadilly Circus, is doomed by the intended demolition of the north side of the circus. How little the secret of their vulgar but vigorous appeal is generally understood can be judged from the pathetic design, LCC approved, on left, which shows what is to replace them. An insipid jigsaw of small signs, unhappily straitjacketed into a rectangular panel, can hardly provide the same gaiety as the full blooded, unfettered riot of signs it replaces. This problem and its architectural implications are discussed in the following pages.



Kenneth Browne

## Piccadilly Circus

Piccadilly Circus is the symbol of London's gaiety and for millions it as surely represents this aspect of her character as does the Tower of London her history. Yet this symbol is in imminent danger of destruction.

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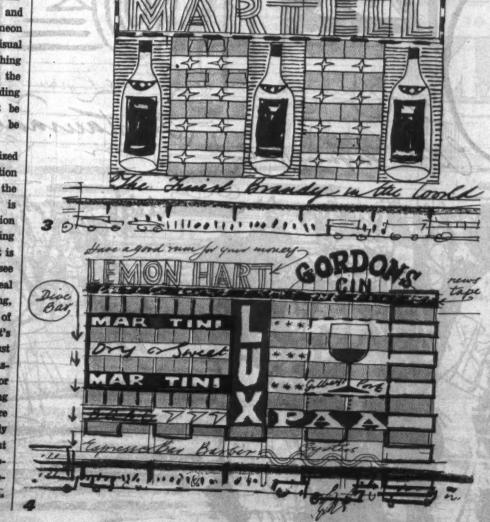
Leases are falling in and a lot of rebuilding is in prospect. The LCC planners are trying to give the plans some coherence and at the same time improve the traffic flow. But in doing so they propose to open up the existing intimate circle into a large, bleak square with Eros, the genius loci and focal point of the present circus, lost at one end of it. Demolition of half the existing buildings surrounding the circus is entailed and with them inevitably the galaxy of neon signs which at night provide the visual magic of the place. This magic owes nothing to the architecture which dissolves in the blaze of lights and is merely the scaffolding for the signs. The buildings will not be missed; the signs will. They must be retained.

Up to a point the planners have realized this, and lip service is paid in the description of the new building\* proposed for the Monico site, # (facing page), which is designed with a comprehensive elevation treatment to receive electric advertising signs.' However, comparing it with what is on the same site now, 2, it's not hard to see where it will fail. At present you get a real smack in the eye; a sign as big as a building, a bottle as big as a bus and the tracery of lights is continuous. It's vulgar but it's exciting. The proposed scheme is just rationed fun; controlled, co-ordinated, emasculated so that it can neither shock nor thrill. It reflects a guilt complex regarding posters which is quite misplaced here where the atmosphere depends on them. Piccadilly is a special case. Another point: the present effect is achieved by competition not coordination—a result of trying to do something more striking than the next chapbigger and better.

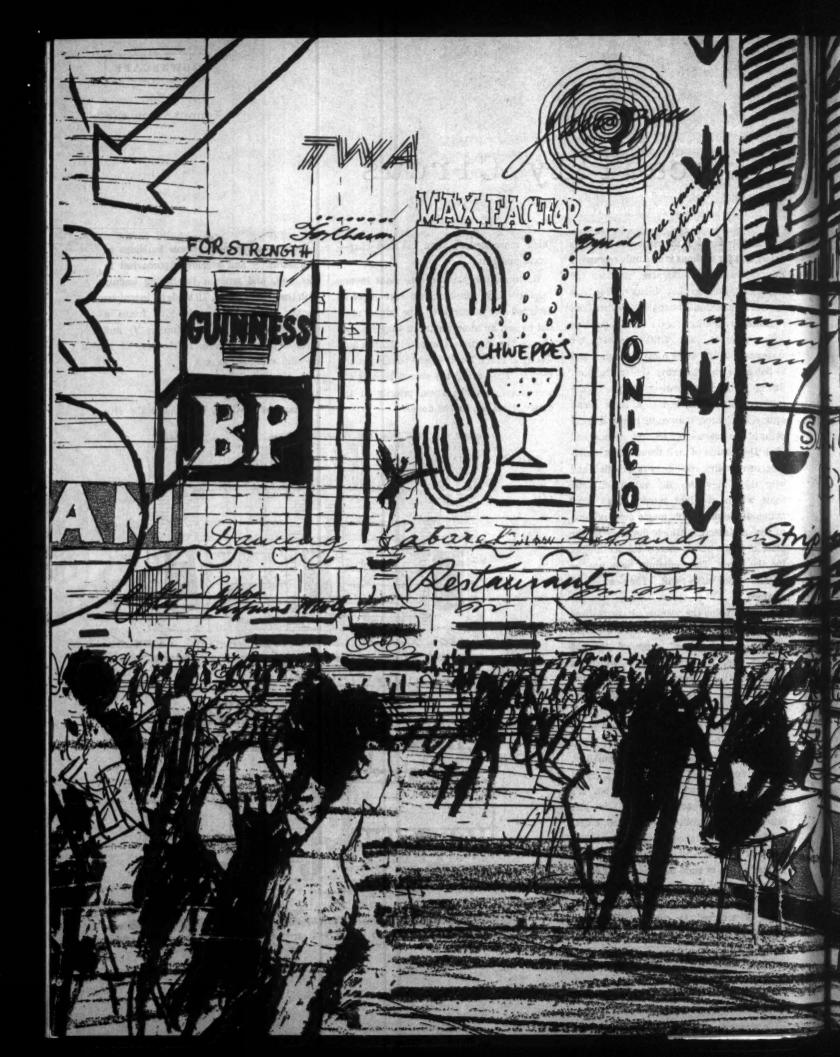
However, the planners are right in one respect; any new buildings here must be designed for advertising—the signs must not be just an afterthought as they are now (hence the daytime clutter of fixings and electrical gear). But it should be taken much further. The advertising should become the architecture and be given priority in the design. How can this be done?

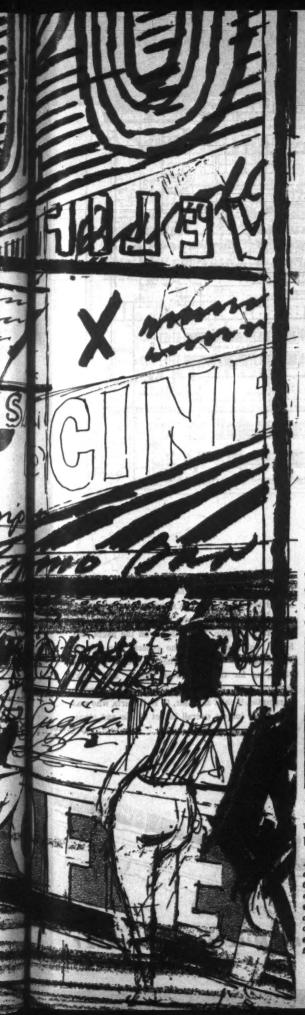
First of all by using whole buildings as signboards, 3 and 4 below. Approached in this way, and without interfering unduly with the rooms inside, all kinds of ingenious designs could be evolved. This forms a challenge to the designer (unlike 1) and gives an all-over pattern. In the case of 2, the plan would be like this, with signs (marked by arrows) on projecting bays.

Again, by providing blank end walls with



Designed by Cotton, Ballard & Blow. The words quoted are from the press announcement.





the blocks at right angles to the circus (less noisy anyway)



and using them for giant signs, 5.



By staggering the facade on plan or placing the tall blocks in echelon, \_ buildings leading away from the circus would present a tight wall of signs.



Also, the continuation of the structural frame to contain tanks etc. provides a perfect position for signs, 6, and is the answer to one



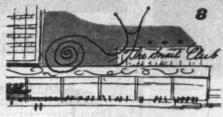
of the principal daytime objections, the cleaning gantry which for signs applied as an afterthought is usually a crude construction, 7.



Transformers (arrowed), wiring and other unsightly apparatus can be housed in the building if considered in the initial design.

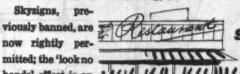
An impression of the new Piccadilly Circus as it could be, showing the Monico building on left. One huge sign occupies the whole of a blank end wall, its giant S showing the linear and best use of neon. Guinness and BP are mounted on extensions of the stuctural frame, the use of vertical letters (as 'Monico') is an important element. On left freestanding advertisement

Flat roofs provide the opportunity for freely shaped designs, 8, and in the case of restaurants, lettering across the glazing adds



to the liveliness of the building, 9.

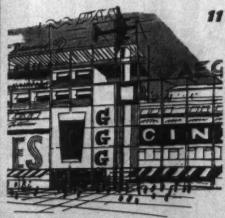
Skysigns, prenow rightly permitted: the 'look no .

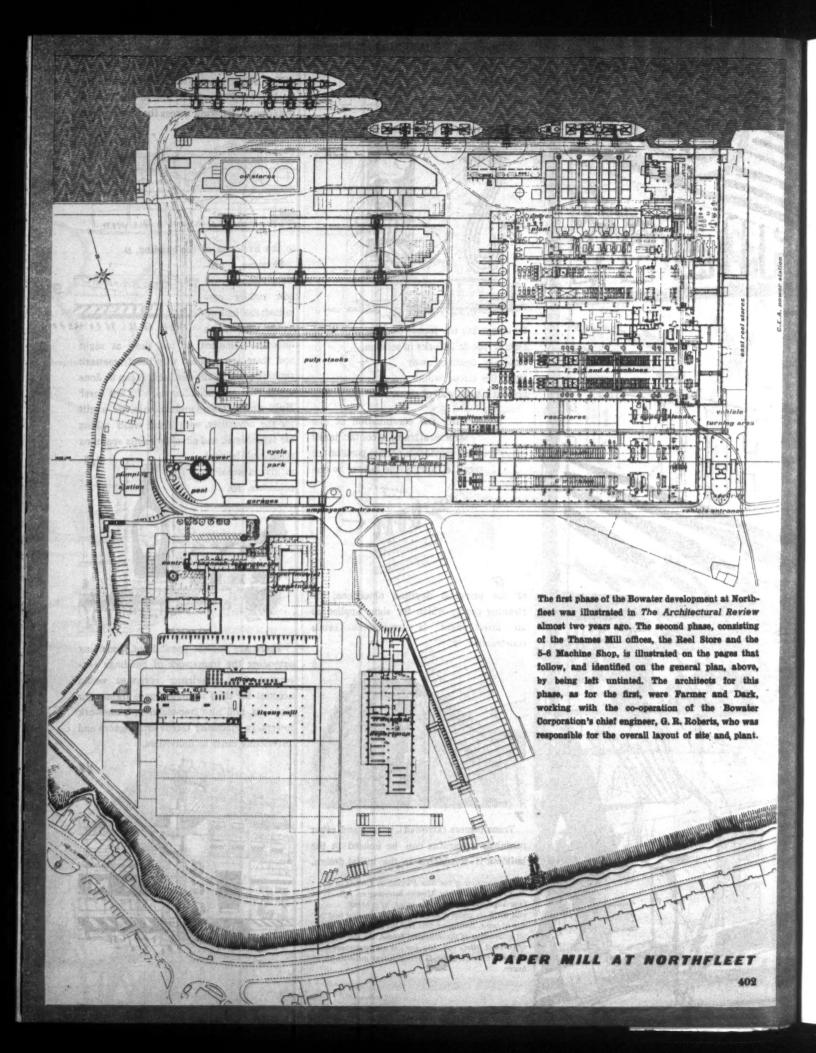


hands' effect is an 1 1/11 1/11 1/11 11/11 important element of the show at night and there is no reason why the framework should not be cleanly designed. It can be done in Holland and Scandinavia, why not here? Multi-storey garages and cinemas are a gift for the advertiser, with blank walls asking for large signs, and advertisements spanning roads could be used



There are endless possibilities, including extending the framework of buildings (expensive, but advertising revenues would account for this) to make space frames for signs, \$1, and also free-standing framework towers. In Piccadilly Circus architecture and advertising must be indivisible.





# PAPER WILL AT MORTEPLEET

MACHINE HOUSE AND OFFICES

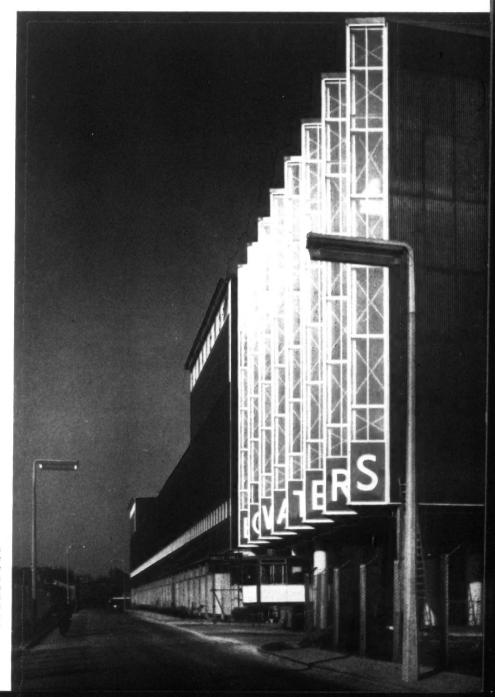
ARCHITECTS
partners-in-charge
chief civil engineer

FARMER AND DARK

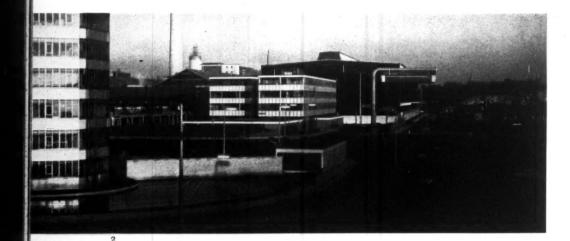
Frankland Dark, T. A. Eaton, J. T. Pinion

S. Jampell

architects-in-charge A. Wightman and R. L. Brewerton



1, the vehicle entrance with reel store over and machine house beyond. The reel store has directional lighting from the east, with the return faces of the grey-green corrugated sheeting used on the machine house. The fan rooms on the roof of the machine house are faced with aluminium louvres.



2, general view from the west, with the water tower in the left foreground and the Thames Division offices and machine shop beyond.

3, the main staircase in the office building. The floor and the treads and risers are of terrazzo, the underside of the stairs is of painted concrete. The balustrading is mild steel with a hardwood handrail.

# PAPER MILL AT NORTHFLEET

These buildings are a further stage of the development illustrated in the A.R. November 1957. The site is in an old chalk quarry, but because much of the ground was unreliable the majority of the foundations were piled.

The machine house accommodates two paper-making machines, with storage space beneath at ground level and a reel store for the manufactured paper over the vehicle entrance at the eastern end. Apart from the vehicle entrance, which is of reinforced concrete, a steel frame of normal design was used, with lightweight cladding materials for roofs and walls-built-up bituminous roofing felt on insulating board, or cork and troughed aluminium sheeting for roofs, and grey-green corrugated synthetic resin laminated sheeting and patent glazing for walls. The walls are lined internally with perforated board backed by mineral wool, to give insulation against condensation and noise. The serrated front of the reel store incorporates vertical windows and an illuminated sign to accentuate the principal entrance for goods traffic, all of which approaches from the east.







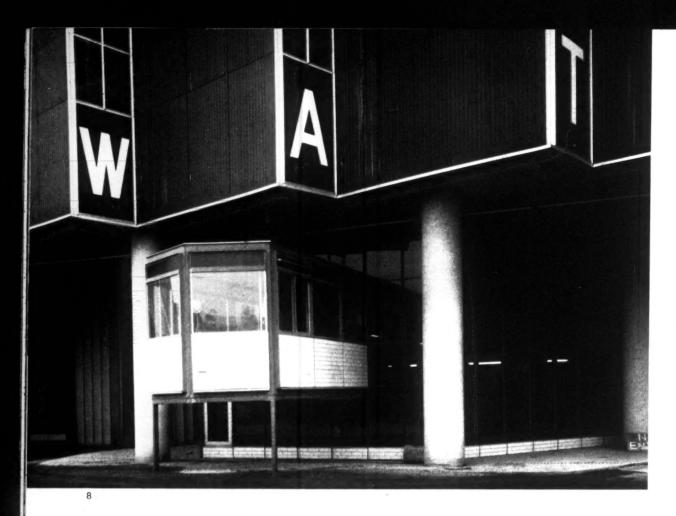
4, general view of the entrance hall, showing the acoustic ceiling with louvred openings to the inset lighting troughs which hold two or more fluorescent tubes. There is an abstract mural, designed by the architects, on the wall behind the staircase.

5. opposite, the south elevation and main entrance to the offices. The stainless steel sheathed wall has opaque white glass panels under the windows and a white glass mosaic fascia. The columns are sheathed in stainless steel and the panel to the left of the entrance is in bright red mosaic. The concrete parking area is broken up by rows of cobbles.

6, opposite, the office building at night, with the water tower beyond.

7, opposite, the entrance at night, showing the even lighting given by the recessed fittings. The wall at the left of the entrance hall is panelled with strips of hardwood.

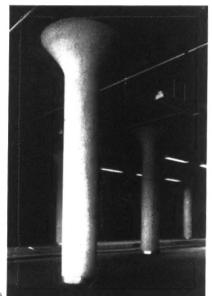




# PAPER MILL AT NORTHFLEET

The Thames Mill offices accommodate administrative staff and welfare services. The building has a light steel framework with floors of precast units with a structural screed topping. The stainless steel curtain walling has external spandrels of cast glass fired with colour on the inside and solid precast concrete slabs faced with marble chips at ground floor level. The precast concrete fascias have a white glass mosaic facing.

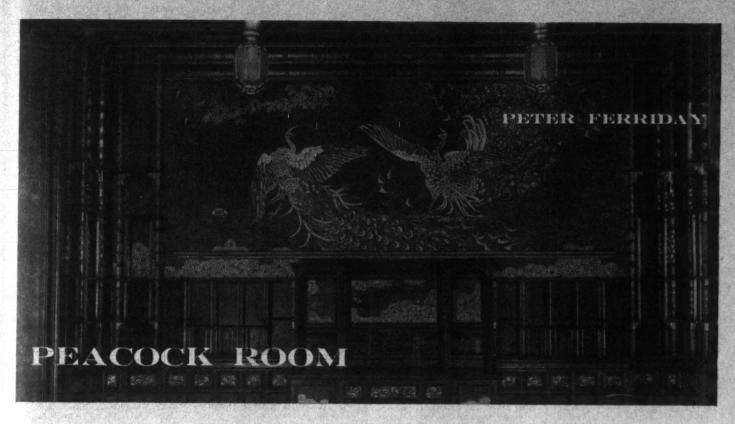




8, the vehicle entrance and security office, which is elevated and pushed forward from the main building to give views of all traffic, entrances and exits, and which controls all the power-operated sliding-folding doors.

9, reinforced concrete columns with mushroom capitals are used in the vehicle entrance because of the heavy load from the reel store above. The side walls are lined with a deep blue glazed brick and the ceiling with sound-absorbent material. Exhaust fumes are mechanically extracted through underfloor ducts.

10, the vehicle entrance with the reel store above, showing one of the 9 ft, deep reinforced concrete warren girders which support the edge of the 30 in, thick floor slab of the store.



In the gossip-history of the 'Aesthetic Movement' in England, the legend of the Peacock Room retains a special atmosphere of scandal, mystery and tragedy. How much of the scandal was contrived, how much of the mystery is merely mystification, how far the tragedy was pure coincidence—and the quality of the Peacock Room as interior decoration—may be judged from Peter Ferriday's re-ordering and re-interpretation of the established facts, below.

The Peacock Room that was once a part of 49 Princes Gate, Kensington, and is now in Washington, has been much written about during the last half-century and was intensely publicized by Whistler when he had finished his work there in 1877. Information was collected from many actively concerned by the Pennells for their life of Whistler and the house and its contents were described in detail by Theodore Child. With a considerable literature already in existence some apology is required by anybody adding to it

The accounts of the Room have been in the main concerned with Whistler and have been based on Whistler's stories of what happened there. Fact and fancy were one with Whistler and if it is unlikely that Whistler and if it is unlikely that much can be added to the Pennells' account of his work there it is at least possible to discover something of the two other participants, or victims, in the affair. They were the owner of 49 Princes Gate, F. R. Leyland and the architect, Thomas leakell or leakell.

Leyland and the architect, Thomas Jeckell, or Jeckyll.

That it has been possible to add anything at all to the story is due almost entirely to those whose names appear in the acknowledgments. Whistler's letters were until recently in rigorously enforced copyright, while the letters addressed to him were hidden in Miss Philip's collection. Only a small proportion of Whistler's letters has been examined and it may well be that more of his writings about the Room will be published. Few of F. R. Leyland's

appear to have survived and nothing of Thomas Jeckell's effects is trace-able, but there again papers may well come to light which will settle some curious features in the story. F. R. Leyland, especially, deserves a biographer. His life was a very remarkable one.

One reason for writing about the Room again is that the existing accounts are unsatisfactory in many respects. Frederick Richards Leyland appears in two often-reprinted books as Francis Leyland and Sir James Leyland, and he has recently been styled Mr. Leland. Errors of this sort Leyland, and he has recently been styled Mr. Leland. Errors of this sort are of little account except to reviewers but the 'dramatic possibilities' have encouraged a different, and less trivial, kind of inaccuracy. Jeckell's visit to Princes Gate to see what had been done to his room—there is, it may be said straight away, no evidence of such a visit—has produced this remarkable flight of fancy. 'The shock cracks his brain. He staggers home and is found a few hours later muttering to himself and trying to cover the floor of his room with gold. He dies in a madhouse.' The story originates with Murray Marks, the art dealer, but of course he did not put it out with such abandon.

Beyond the details, interesting and amusing as they are, of the Peacock Room is the backeloth of its decade,

Beyond the details, interesting and amusing as they are, of the Peacock Room is the backcloth of its decade, the marvellous Seventies. In this decade the taste and the ideal of the age was astonishingly altered. There are two Victorian ages, before and after the Seventies. The Law Courts,

Grimes Dyke, the Peacock Room were built, Bedford Park was begun, the Grosvenor Gallery opened, The North-West Passage and La Ghirlandia painted, Arrangement in Grey and Black: Portrait of the Artist's Mother exhibited at the Royal Academy, Whistler v. Ruskin enacted; early in the decade Middlemarch was published, late in it Daniel Deronda. So far as any generalization will do for complex events the best of Victorian work before the Seventies was earnest, thrustful and harsh, and centred on the Religious Revival; after the Seventies the aim was style, taste, fancy and the centre was taste, fancy and the centre was society. Truth and The World would have been disgraceful in 1860; in 1880 they were social necessities. The names of Butterfield and Street do they were social necessities. The names of Butterfield and Street do not suggest the graces of social life, those of Norman Shaw and Lutyens do. Wit and frivolity are not suitably accommodated in a Middle Pointed house, and the arts of conversation and of diniar and dining out, of social cultivation, required something less austere and less severe than a habitation reeking of the Athanasian Creed. The Victorians, the lucky ones, had begun to enjoy their money and live and feel as rich people should. To this generalization a thousand objections might be raised, but that there was a change in direction within these few years seems irrefutable. The change was drastic enough to suddenly date a generation. Only one case of an artist significantly representative of England before and after the Seventies comes

to mind—the remarkable lady who created first Dorothea Brooke and then Gwendolen Harleth. That was the achievement of genius.

F. R. Leyland, Whistler and Tom Jeckell have their parts in these events.

# D.G.R.

The man who drew together the diverse people who were to form the taste of the Seventies, Eighties and Nineties was Rossetti. Without him the later Victorian age would have been very different, for better or

been very different, for better or worse.

Of his very extraordinary life little can be said here, but as the friend of Leyland, Whistler and Jeckell he cannot be altogether omitted. The young, Chatham Place, Rossetti had with his charm, conversation, enthusiasm, prejudices and disinterestedness brought about the most abundantly documented 'incident' in English art, Pre-Raphaelitism. His own contribution as a painter was insignificant, the two ingenuous oils now in the Tate, but in other ways his contribution was paramount. He held together the curious circle of Millais, the boy genius, Holman Hunt, the solemn ass (but painter of Strayed Sheep), the irascible Madox Brown, the Popishly inclined Charles Collins, the snoozing Collinson, the emigrating Woolner, Stephens, Arthur Hughes, and invented their phrasecology, 'sea of slosh,' 'avuncularism,' 'tin,' 'sturner.'

Rossetti lounced through the

Rossetti lounged through the

Fifties—Millais and Hunt were romping away—in a seeming inability to get any work done. A few Dante water-colours and some book illustrations, enough to bring William Morris and Edward Jones to his side, were all he had to show. Between 1857 and 1859 he produced the Arthurian water-colours, some of which were perfectly formed, subtle, tender and pure. They made any further mediaevalizing, and Burne-Jones's whole career, a work of supererogation. They may not be masterpieces even in English art but minor successes are the achievement of the exceptionally able and devoted. The lounging had not been laziness.

The Tudor House Rossetti, ending in replicas, chloral, and near-madness, was the one known to Leyland and Whistler. Tudor House in the Sixties was the centre of Victorian artistic discidence for Possetti's present was the centre of Victorian artistic dissidence, for Rossetti's personal attractiveness was unfailing. There was in him, whatever the disfigurements, a certain largeness. Morris, Whistler, Burne-Jones, Sandys (The Tomb of Loans'—D.G.R.), Philip Webb, Swinburne, Shields, Meredith, Medex, Rossen and Marion, others Madox Brown and many others formed the Set, until the chloral had done its damage to their host. The life at Tudor House in the Sixties, with the wombats, the armadillo, the white mice, peacocks, zebu, and other beasts (a lion and an elephant other beasts (a lion and an elephant were seriously considered)—there has never been anything like it. To the artists, writers, Blue and White must be added the outrageous and endearing Charles Augustus Howell, dealer for Rossetti, Whistler, Sandys, Watts, former secretary of Ruskin, raconternal liar gossiper, generous friend. teur, liar, gossiper, generous friend, and legend. He and his wife were

whose productions were by the standards of the time esoteric was the patron of unusual discrimination and independence. In attracting such men and keeping them buying and and independence. In attracting such men and keeping them buying and paying in advance—years and years in advance—Rossetti was a master. Hounded by sleeplessness, full of chloral and nearly mad he never let a patron get away. The patrons were generous and forgiving men; 'Leyland and Graham have both turned up trumps as to tin.' With few exceptions they were business men and 'self-made'—the vulgar, ostentatious, boasting, ugly and greedy of English fiction and snobbery. James Leathart of Newastle, George Rae of Birkenhead, F. R. Leyland of Liverpool, Frederick Craven and W. A. Turner of Manchester, William Graham, and the lawyers, Valpy (the friend of Samuel Palmer) and Anderson Rose—these men bought the bulk of later Pre-Raphaelite work, as well as come Whiteler and Albert friend of Samuel Palmer) and Anderson Rose—these men bought the bulk of later Pre-Raphaelite work, as well as some Whistler and Albert Moore. They came to buy Rossetti and he beguiled them into buying the paintings by his friends. For all the seediness and decay he was that sort of man. In his own painting he influenced, lamentably in many ways, the taste of the last quarter of the century, by his character he influenced it by finding the necessary backers. He both founded and funded the aesthetic movement as it is the aesthetic movement as it horribly called.

and legend. He and his wife were painted by Rossetti and Sandys, his mistress<sup>1</sup> was painted by Whistler, and she painted F. R. Leyland. The Rossetti Set went in for artistic inbreeding.

The corollary of the artist who never exhibited at the RA and whose productions, were by the

F. R. Leyland Frederick Richards Leyland was

Frederick Richards Leyland was born in 1831, three years after Rossetti, three before Whistler. He was a Liverpool shipowner, founder of the Leyland Line, art collector and reputedly the last man in England to habitually wear frilled shirts. His portrait was painted by Whistler, Val Prinsep, his son-in-law, and Rosa Corder. His wife was painted by Rossetti, Whistler and Phil Morris.

According to Mrs. W. J. Stillman (the stunner, Marie Spartali) Leyland's mother was a poor woman who sold pies in the streets of Liverpool. One of her customers was a Bibby and he gave her son a job, to run errands and sweep out the office. The Yankee exaggeration of this errands and sweep out the office. The Yankee exaggeration of this suggests that the story is Whistler's. (One is reminded of Philip Heseltine who said he was born on the Embankment. He was, in the Savoy.) Leyland was educated at the Institute, Mount Street, and entered John Ribby Sone & Co. as an envertise. Leyland was educated at the Institute, Mount Street, and entered John
Bibby, Sons & Co. as an apprentice—
this more dignified status was insisted
upon by Val Prinsep. In the following
years 'his intense application, his
accuracy and despatch, and his
intimate knowledge of any transaction which came within his cognizance' made him indispensable to
Bibby's. The field of their operations
was the Mediterranean and Leyland
taught himself French (his favourite
reading was Balzae and Zola) and he
'spoke Italian to perfection.' The
rapid increase in the importance of
Bibby's was due, according to Sir
William Forwood, who knew everything about the Liverpool shippers,
to young Leyland. He came to run
the firm while in his early thirties.
At the time Bibby's had an extensive
business as copper smelters, with land
in Birkenhead. The Birkenhead Corbusiness as copper smelters, with land in Birkenhead. The Birkenhead Cor-poration wished to acquire this land and after a failure to agree on the price went to arbitration. Leyland conducted Bibby's case with complete success—this may be considered the turning point of his career, for subsequently he had complete com-mand of the business until the firm

mand of the business until the firm was dissolved.' He re-equipped the Bibby fleet to the extent of designing in their essentials the new steamships—his revolutionary views on ship design were later to influence the White Star liners.

As in the matter of his parentage there is more legend than fact about the dissolving of the Bibby firm. The legend is that Bibby's were presented with an ultimatum in 1872. They had the choice of selling out to their manager or their manager would set up in competition. The Bibby family decided to sell but declined to allow Leyland to use their name, naminy decided to sell but decimed to allow Leyland to use their name, known throughout the Mediter-ranean. As a revenge Leyland had their brass plate deposited on the doorstep of their house on the

their brass plate deposited on the doorstep of their house on the morning he put up his own brass plate. (This story is made the more unlikely by the appearance of John Bibby at Leyland's funeral twenty years later; the same Bibby bought some Rossetti works at his sale.) From January, 1873, the Leyland Line made his name pretty generally known. Rival shipowners were reported to have made fun of Leyland for his unusual methods. On his desk he had a card file brought up to date every morning showing the position of every ship and the space he had to offer. His exact methods paid and the other shipowners were soon copying him. He had a passion for tidines—the order of his houses was remarked on, and in his dealings with painters he could tell them how much and to a penny he had advanced them and when, and by return of post.

This career alone would qualify Leyland for a place in the history of English shipping, but there was a good deal else. The cultural traditions of the Livescoll and traditions good deal else. The cultural traditions of the Liverpool merchants have been much written about, but, with one exception these rich traders did not buy modern paintings. John Miller, a Scot and a most shadowy figure, was the exception and under his guidance the Liverpool Academy awarded its annual prizes to Holman Hunt, Millais and Madox Brown when they were being reviled in London. Miller himself owned Millais and Rossetti were being reviled in London. Miller himself owned Millars and Rossetti paintings, was a friend of artists, particularly of W. L. Windus (Burd Helen and Too Late), and kept open and convivial house. The likelihood and convivial house. The likelihood is that Leyland made his acquaintance with modern art and artists there. The only other Liverpool patron, a few years later than Miller, was George Rae, the banker, who commissioned The Beloved and bought the Arthurian water-colours from William Morris. He does not seem to have been a friend of Leyland's Ry 1864 Leyland had compand's Ry 1864 Leyland had compand the second land's. By 1864 Leyland had con missioned a painting from Rossetti for 450 guineas; this was the Lilith, not delivered until 1869 and later not delivered until 1869 and later ruined by repainting. From then on Leyland was, with William Graham, Rossetti's chief patron. A crayon Venus Verticordia, the portrait of Mrs. Leyland, Loving Cup were begun for him in 1867, Veronica Veronese in 1872, Proserpine and The Blessed Damozel in 1873, Dis Manibus in 1874, besides many crayons and drawines. drawings

It has already been said that to meet Rossetti was to help in the upkeep of his friends. As early as 1864 upkeep of his friends. As early as 1864 Leyland was advancing money to Whistler. He was the second purchaser of La Princesse du Pays de la Porcelaine, and by 1867 had advanced £262 10s. towards a commission of £315—if this was for the portrait of Mrs. Leyland, as is likely, then Leyland was unfortunate; he still had not got it ten years later. Mrs. Leyland described the posing as near martyrdom. Of the relations between Whistler and Leyland somenear martyrdom. Of the relations between Whistler and Leyland some-thing more will be said later. As Rossetti had beguiled the shipowner into funding the American artist so he saw to it that Jones, Sandys, he saw to it that Jones, Sandys, Simeon Solomon and Madox Brown benefited. Leyland paid 500 guineas for his replica of Chaucer at the Court of Edward III in 1867, 400 guineas in advance for Don Juan, 300 guineas for Sandys' Valkeryie. He paid substantially for some Albert Moore, repeably on the advise of Whistler. probably on the advice of Whistle

stantially for some Albert Moore, probably on the advice of Whistler. All these painters were paid their full price, there was no haggling, no pressing for rapid delivery, and it advances were requested they were sent straight away. Leyland was the model indulgent patron.

In 1867 F. R. Leyland bought Speke Hall, which testifies to his position in Bibby's and his good taste. Artists were cordially welcome. Rossetti went once for a few days with Howell in 1868, but was totally incapacitated by chloral or drink—'I used to keep him quite out of Leyland's way Howell reported. Rossetti's life had entered that last long dreary stretch in which he seems to have wanted nothing so much as death. In the same year Fred Walker, after visiting John Miller, went with Leyland 'partly by rail, and partly in his phaeton, to the wonderful old Hall, where I have spent a very comfortable quiet time—the vehicle and servant waiting to carry me back. . . . . Whistler was there so often—a considerable proportion of his pre-1877 correspondence was on notepaper with the embossed mono-

ram FRL on it—that the designa-

Life at Speke was not happy for asons that are not known. Leyreasons that are not known. Ley-land's bearded severity of appearance appears to have coincided with a manner which did not make for easy sociability. He did not attract his fellow men nor did they attract him. Val Prinsep recorded that he only remembered him praising three men, Rossetti, to whom he was devoted, Burne-Jones, to whom he taught the secret. of the chaque book and secret of the cheque book, and Edison, whom he respected. Ros-setti, as his letters make clear, did not return the strong feelings; he was grateful to Leyland as a generous patron but no more. Mrs. Leyland was beautiful and sociable and there patron but no more. Mrs. Leyland was beautiful and sociable and there was friction. 'It is as you say with the master of Speke. Damn such a dog's life! He was here all day last Sunday and complained of it, and of his isolation! and still he goes on! . . I will tell you all on your return.' Howell no doubt did tell Madox Brown all when they met, and add a few details from his own inexhaustible imagination. If Howell's household was at all like descriptions of it then Leyland had spent an interesting Sunday. The only detailed account of life at Speke is Whistler's, and he knew it from the resident's point of view. His arrangement in grey and black nursed the Leyland children through searlet fever there. One word of explanation is necessary. Whistler shared with Rossetti an Whistler shared with Rossetti an incomprehension of music—Leyland took Rossetti to Fidelio but the painter thought it ridiculous—but Leyland's greatest and life-long desire was to be a first-rate pianist. (Ship-owner, landowner, art patron, linguist, musician!). Albanesi was one of his closest friends. At Speke Whistler met 'X' (the Pennells discreet symbol) the first Bohemian. discreet symbol) the first Bohemian. Well, you know, there he was and that was the way he always lived—the prince of parasites! I met him first at the Leylands—an extraordinary household. Leyland was playing the Liverpool Medici—he was interested in art—he would come home from his office, go upstairs to his room without speaking to anyone, shut himself in, and play on the piano, practising and practis on the piano, practising and practising. Then, perhaps, he would go downstairs to the drawing-room where Mrs. Leyland was with 'X' and his two singers and other hangers-on, and he would make a scene with her—he was always making scenes with her, so that when he was away she was always having little parties or supper-parties, and he would come home and catch her in the middle of supper sometimes. 'X' was the professional hanger-on, drifting from professional hanger-on, drifting from one house to another. He was a genius, a musician; that was why Leyland kept him for so long.' X' subsequently lived off Whistler, or more accurately his creditors, for three years. The 'Liverpool Medici' was a characteristic piece of Whistler

In 1869 Leyland bought a town house, 23 Queen's Gate. In 1872 he sold part of his collection of paintings, probably those acquired before the Rossetti influence had gripped him. When he heard of the intended sale Rossetti wrote hoping that he would get rid of the Herbert ( rather harshly as he had much admired him once) and advised him: 'Why don't you give yourself the delight in life of building a fine gallery for big pictures? What a jolly thing that would be!—and you have capital space for it I should think at the back of your smoking room by some arrangement, if inde

This lady also painted the portrait asset displayed at Pusey House, which the samused Howell and Rossetti and the would not have amused Canon Lidden.

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you feel sure of remaining at Queen's Gate. If not, then you could change your quarters with a view to such facilities. I know I'd do it if I were you, for what is life worth if one doesn't get the most of such indulgences as one most enjoys?' At this time Leyland and Rossetti were locked in an epic business struggle over what Rossetti owed Leyland in the way of paintings, over what Rossetti intended to do for him, and what Leyland's advances on the what Leyland's advances on proposed commissions would proposed commissions would be. Rossetti was trying to foist a 2,000 guinea Hero on him, and Leyland was trying to persuade him to paint what had already been paid for. Leyland was a worthy opponent; W. M. Rossetti said they respected each other as hard bargainers. While these peculiations were going on each other as hard bargainers. While these negotiations were going on Rossetti was having a similar en-counter with William Graham, and Howell was on his behalf waging (hardly legal) war on two other values of the counter of the c hardy legal) war on two other patrons, Valpy and the photographer Fry. The Lechlade years were pro-digious so far as letter writing and intrigue went. There couldn't have been much time left for Mrs. Morris.

so little is on record of Leyland that one would hardly know even the sort of man he was had he not been involved in the famous quarrel with Whistler. That he loved painting there can be no doubt. That he enjoyed the eventions to Tridor. enjoyed the excursions to Tudor enjoyed the excursions to Tudor House, and the riff-raff he met there, is obvious—he was a regular visitor, and stayed on friendly terms with Howell long after the others had deserted him. Yet 'he hated disorder, deserted him. Yet 'he hated disorder, untidiness or unpunctuality' Val Prinsep stated. Rossetti was disorderly, untidy and unpunctual, while Sandys, Solomon and Howell added much else to the basis of these three vices. It all speaks of a remarkable forbearance. A last view, his Harrovian son's, may be allowed. 'The governor has such a devil of a temper and won't listen to reason.' temper and won't listen to reason.' So he wrote to the family friend

# Whistler

A sensitive, learned and sympathe-tic Frenchman visiting England in the Fifties and Sixties found much to admire but was much shocked as well. English drunkenness, he never got as far as Glasgow, and English painting were the most shocking of all. At the 1862 Exhibition he found all. At the 1862 Exhibition he found Holman Hunt's colours 'brutal' and 'exaggerated,' his discords 'violent' and 'gaudy.' 'As for their landscapes: blood-red poppies like holes in parrot-green lawns; flowering appletrees in which the hard white of the petals against the blackish branches is painful to the eye: a meadow-green graveyard in full sunlight, with every blade of grass provided with a highlight and shining like a pen-knife blade. There can be no doubt that there is something peculiar in the condition of the English retina."

The condition of the English retina which so worried Hippolyte Taine naturally troubled Whistler, Paris trained in matters artistic. Neither could be expected to feel the merits of the Pre-Raphaelites—the whole literary background of which was unfamiliar to them—for they had European connexions only with Germany, and in any case it is almost certain that neither ever saw Rossetti's best work. 'Not an artist. Holman Hunt's colours 'brutal'

certain that neither ever saw Rossetti's best work. 'Not an artist, you know, but charming and a gentleman,' Whistler said of Rossetti.
Whistler's pejorative comments on English art were assiduously collected

by the Pennells—they did not collect his comments on Millais and Albert Moore, or upon American art or even on Americans. Many of the comments were much to the point and his description of the imaginary 'The Inventor' particularly delightful. His own painting is very much an implied criticism. He began his English career, in 1859, with strong antipathy to English art and had a cordial welcome from some of the English; nothing could have been more promising. He had the necessary connexions, with Seymour Haden, du Maurier, Luke Ionides, and soon afterwards with the Rossetti Set. Through Rossetti he sold his paintings; James Leathart bought one, William Graham bought one, F. R. Leyland commissioned many. John Phillip, RA, recognizing the touch of Velasquez when he saw it, bought At The Piano (for £30) and generally from the point of view of achievement the early years in England were satisfactory—in works completed and the backing of the judicious. Whistler was very much at home with the Tudor House dissijudicious. Whistler was very much at home with the Tudor House dissi-dents; however unlike them he may have been as a painter he had points of connexion—an irregular matriof connexion—an irregular matri-monial arrangement and an oblivious-ness of the necessity of religion. G. P. Boyce, the landscape painter, buyer of Rossetti and owner of a Philip Webb house, first came across him in March, 1860; 'Met a gallicized Yankee, Whistler by name, who was very amusing.' In July, 1862, he met him at Swinburne's in Newman Street, along with Rossetti Prinsen. very amusing. In July, 1862, he met him at Swinburne's in Newman Street, along with Rossetti, Prinsep, Sandys and Jones. Boyce was at Whistler's in the same year with Swinburne, Rossetti, Poynter and 'Joe.' In January, 1863, Boyce and Rossetti bought sets of the London etchings, and in July Boyce met at Rossetti's Swinburne, Monckton Milnes, Legros and Whistler. And so it went on, at Rossetti's, the Ionides, at Arthur Lewis's.\*

The Whistler contributions to the Set were wit and the Japanese fancy. Jocularity and high-spirits (hide-and-seek in the Red House) they already had; at its best there was Swinburne's reply to a young man who objected

by the Pennells—they did not col-lect his comments on Millais and

reply to a young man who objected that Landor and his aspirates were not wholly in accord. 'Well, and what not wholly in accord. 'Well, and what the 'ell's that got to do with you, if' 'e 'appens to 'ave that awful 'abit?' Whistler's wit, though no very exceptional talent, was crueller and more sophisticated. In some stories the individuality of the tone still comes through. Hearing that a Henry Holiday painting had been comes through. Hearing that a Henry Holiday painting had been rejected by the RA Whistler remonstrated with Redgrave. 'You know they can't hang everything that comes in higgledy-piggledy,' Redgrave said. 'Why, what do you call your present exhibition? Isn't that higgledy—and particularly—pigledy?' Only two other voices come across the ages like that, Rossetti's in rather a different way in his limericks and, better than any, Howell in two rather a different way in his limericks and, better than any, Howell in two or three pieces of reported dialogue. Howell's tone was quite unique. The taste for Japanese which Whistler brought with him is documented almost to a day. Its beginning in Paris in 1856 has been written about often enough and there is no need to say more than that by 1860 Manet, Baudelaire, Tissot, the Goncourts and others were buying Japanese prints and two years later the Rossettis were. The Blue and White craze began at the same time and the quest

<sup>3</sup> The West End draper who married Kat Terry. The tumultuous applause from the p was led by Lewis's young assistants with fre tickets supplied by the boss, according to

for it by Rossetti and Howell has often and entertainingly been described; within a few years Sir Henry Thompson, the great surgeon, amateur painter, friend of Whistler and eccentric (he fed his cobra on mice at the dinner table), Louis Huth and F. R. Leyland had considerable collections, while the young and ingenious dealer Murray Marks was doing a splendid trade in selling it (buying cheap in Holland, where there was a large eighteenth-century accumulation and selling dear in England). Marks, it may be said, seems to have been a very decent fellow, and helped Simeon Solomon when he was in the condition of an untouchable. In 1862, the year of the Exhibition, Eden Nesheld, a friend and sparring partner of Whistler's, but not reconsiling to Weithler seems. Exhibition, Eden Nesfield, a friend and sparring partner of Whistler's, had put, according to Eastlake, some Japanese decorative touches to Cloverley Hall, an astonishingly quick transmission. Generally, in art and architecture Japanese had very little effect until the Eighties and Nineties. In literature, of course, Edwin Arnold was very smitten. On Whistler himself the influence was immediate hux complex Prieffy. was immediate but complex. Briefly it might be said to have confirmed him in a natural taste for decorativeness-thoroughly antiseptic and cleansing for one surrounded by morbid - mediaeval Pre - Raphaelites and anecdotal RA's—and to have and anecdotal RA's—and to have caused him to waste precious years in trying to incorporate the obvious features directly. The *Princesse* was a costume piece and the *Six Projects* were left unfinished. It almost certainly made possible the Nocturnes in which no direct use of Japanese is made and in general encouraged him. made and in general encouraged his naturally delicate and fastidious taste—though even without the Japanese influence it is obvious that his own intelligence and character as an artist would have led him well away from his contemporaries. The years of fruition were those

roughly between 1869 and 1879.
The Mother, Carlyle, Cicely Alexander, the best of the Nocturnes and a good deal else were produced.
Compared with the many Millais portraits of girls Cicely Alexander is a masterpiece. It is graceful, refund portraits of girls Cicely Alexander is a masterpiece. It is graceful, refined and tender. Unfortunately it is unique. What happened subsequently in Whistler's career it will be left for F. R. Leyland to bluntly say, but even at this stage the reservation that Whistler is a greatly over-rated painter may be made. But if sale room prices in his own time had been

that Whistler is a greatly over-rated painter may be made. But if sale room prices in his own time had been any accurate measure then Whistler would have been a very rich man.

F. R. Leyland paid about £100 for La Princesse, the Nocturne owned by Mrs. Leyland was a gift. Leathart paid less than £100 for the Lange Leizen. Alexander Ionides paid less than £50 for Sea and Rain. Gerald Potter bought The Blue Wave, Little White Girl and a Nocturne for £230 the three. Haden gave him £10 for The Thames in Ice. The Crépuscule of the Valparaiso trip went to Howell, presumably to cover a debt. The Hon. Percy Wyndham's Nocturne brought him 150 guineas, as did the most famous of all, William Graham's. The etchings can only have brought in modest sums; 'poésie profonde et compliquée d'une vaste capitale' but little market value. The Carlyle and Artist's Mother were unsold.

It would be surprising if Whistler earned more than £3,000 in his profession between 1859 and 1876. Seventeen years! And yet, 'I did not dine alone for years.' The background is, of course, the great art industry, the RA junketings, Agnew, Gambart, high prices from Holman Hunt's

11,000 guineas downwards, Millais' reputed \$40,000 in a year, the Pender, Bolckow, Mendel, Grant collections.

This failure must have been very

Bolckow, Mendel, Grant collections. This failure must have been very bitter, and the later strutting, cackling, and aggressiveness were perhaps partly a response to it. For years Whistler showed courage in adversity. Cyril Flower, J. P. Heseltine, Anderson Rose, Sir Thomas Sutherland, Alexander, and a few others were occasional buyers and hosts in the early Seventies, and there were many hosts who did not buy and only entertained him for his wit and eccentricity. F. R. Leyland was a steady buyer, or supplier of money, and a regular host. From 1864 to 1877 he must have bulked more largely, and entirely more sympathetically, in Whistler's life than any other English acquaintance. The publication of Whistler's letters will perhaps one day establish the truth of this. Considering how unlike the art of Whistler and the art of Rossetti were Leyland was a man of outstanding perspicacity.

art of Rossetti were Leyland was a man of outstanding perspicacity.

Whistler's account of life at Speke, which dates from long after the end of the friendship, has already been quoted. At one time he was engaged to Mrs. Leyland's sister, and Mrs. Leyland told the Pennells, for what it is worth, that she would herself have married Whistler had she been free. There was a rumour that she intended to elope with him, which she described as absurd. He acted as her escort when she was alone in London. She lent him her valet for his first entertainment at Lindsay London. She lent him her valet for his first entertainment at Lindsay Row, and with her sister put up the curtains. At one of these entertainments Leyland was asked by Whistler to take in Grisi's daughter; as a musical amateur it was appropriate. The young lady's first remark was to ask him how he liked Ouida's novels! (The fact that this story was retailed as humorous by Whistler tells something about Leyland; Mr. Gladstone made a special visit to Marie Corelli.) The Leyland girls were the most patient of models, and to the Leyland boy Whistler was 'Jimmy.' Leyland himself was all a painter could ask for. could ask for.

Dear Leyland—I am going to ask you for more money.—This you see is the festive season at you see is the festive season at which the struggle with the enemy becomes daily more difficult. I come to you for ammunition as mine is exhausted and I am to do great decisive battle with strong forces on Thursday I fear—Will you kindly send me the balance left for your picture, which is steadily progressing.

Leyland sent 50 guineas.



1, 'La Princesse' by Whistler in the

<sup>&</sup>lt;sup>2</sup> From Taine's Notes on England, translated by Edward Hyams, 1957, and a classic.

Whistler spent Christmas of 1871 at Speke and probably that of 1878—at least Mrs. Leyland asked him to come with the inducement 'you might have good sport on the remaining dogs' (referring to his one and only shooting expedition). The debt to Leyland was more than financial.
'I say I can't thank you too much

'I say I can't thank you too much for the name "Nocturne" as a title for my moonlights! You have no idea for my moonlights! You have no idea what an irritation it proves to the critics and consequent pleasure to me—besides it is really charming and does so poetically say all I want to say and no more than I wish.'

Leyland was a friend and patron in a million. While he was buying

Whistler was being rejected in France and England, was showing unmis-takable signs of being unable to takable signs of being unable to finish his works, and was being abusively reviewed in the press, except by that staunchest of men, W. M. Rossetti. It is one thing— exceptional thing rather—to have taste, another to back it with money, and yet another to do so when all and yet another to do so when an other connoisseurs regard the painter as a practical joker. Whistler, the painter of Cicely Alexander, Battersea Bridge and Carlyle, had this one steady patron. The Liverpool shipowner had a touch of genius too.

### Tom Jeckell

The third figure in the Peacock Room, Tom Jeckell, is one of those people whose names crop up in places and ways that suggest that they were interesting—and when one looks further there is nothing else to be

Jeckell was born in 1827, the year before Rossetti, and was the son of a clergyman. He lived in Norwich, where most of his work was done, and Kensington. He became a Fellow of the RIBA in 1858.

The first reference traced is in the diary of the Rev. B. J. Armstrong, the vicar of East Dereham, who, on Shrove Tuesday, 1857, attended a lecture on the history of his town. 'Rather a dry affair, though Mr. Jekyl, the architect, illustrated the various styles of the church windows, various seyles of the tunch who setc., on a blackboard from the National School. He restored Scarning and Halesworth churches in 1858, Old Catton, Eaton, Haddiscoe and Hautbois in 1861, Teverham in 1863. The record of his subsequent work is short. Horningsea was restored in 1867 and the nave of

restored in 1867 and the nave of Loddon in 1871. His only new churches seem to be Thorpe, 1866, Stapleford Abbots, 1862, and Lilley, 1870-1, and nobody has ever suggested that they were remarkable works. Gothic was not his style.

Jeckell knew George du Maurier before his Paris Tribby days and when du Maurier returned to London the acquaintance was renewed. The letters of the cartoonist provide the only information about the architect at this time, and the portrait is

letters of the cartoonist provide the only information about the architect at this time, and the portrait is unflattering and amusing.

I am writing to you from Jeckell's apartment in Pall Mall—1st floor, immense drawing room regardless of expense, open windows on balcony. (1861.)

Tom J. in Jersey nursing the High Sheriff. Tom J. is rather a little tuft hunter, and will probably cut me for marrying a linendraper's daughter, unless I make a great name like Leech, in which case il me lechera les pieds. (1861.)

Tom Jeckell has just arrived; what a little lying snob he is! As soon as I can pay him I shall see much less of him. (1861.) His [Whistler's] adventures as described to a lot of fellows at T. Jeckell's in the evening were as

amusing as usual. (1862.) Tom Jeckell's 'Norwich Gates' for a park are one of the finest things in the International Exhibition

and he is making lots of money. Getting very unpopular for he tells such colossal lies & talks so beastly such colossal lies & talks so beastly big about his friends Wales and St. Albans. (1862.) In January, 1863, Jeckell and Poynter were at du Maurier's wed-

ding 'joyously bedecked' and there the letters cease.

Charles Barnard was one of that considerable Victorian breed, the Inventor. He set up business in Norwich Market in 1826 as an Ironmonger, Oil and Colournan. He invented the domestic mangle in 1836, a noiseless [sic] lawmower, a geared lawmower, and, by far the most important, the wire netting loom in 1844. The original loom is in from in 1844. The original foom is in the Bridewell Museum. To the present day the name of Barnard has signified wire netting. In a town whose textile trade was on the decline Charles Barnard did his home decline Charles Barnard did his home some service—by the end of the century wire netting, shoes, chocolates, printing, and mustard were to have replaced the trade of centuries in the capital of East Anglia. The first 'art' work of Barnard's was a Gothic hinge for the 1851 Exhibition, but soon afterwards they were making grates, stoves and gates—along with stable fittings, garden furniture, pig and poultry troughs. From 1859 the firm was known as Barnard. Bishop and Barnards. The From 1859 the firm was known as Barnard, Bishop and Barnards. The circumstances of Jeckell's connexion, and unfortunately all record of it, with Barnard's is lost. The association lasted for fifteen years and began with a thumping success, the Norwich or Norfolk Gates mentioned by du

These gates made the name of arnards when shown at the 1862 Exhibition and one can well under-



, iron grate designed by Barnard, Bishop and Barnards.

stand why. They were neither Gothic nor Classic, being composed entirely of leaves with side panels of flowers. The workmanship was splendid, the design delightful and unaffected, and they looked well close to and from a they looked well close to and from a distance. The only fault was in the spindly sprays along the top, but otherwise they were very evidently the work of a natural designer, a spontaneous and joyful creation. Compared with the other exhibits, Skidmore's Hereford screen was there, they were in a class of their own, and were recognized to be so at the time; The Times gave its official approval. It might be recalled that it was at this Exhibition that Morris, Marshall & Faulkner, the Ecclesiological Society, J. P. Seddon, and R. Norman Shaw made their debuts as furniture designers. The furniture was brutish and nasty and it is really a sad thing nasty and it is really a sad thin Morris did not make use of ell's talents which were s



3, Norfolk Gates at Sandringham.

obviously superior in this sort of work to those whom he did employ. The Gates were purchased by the Gentle-men of Norwich and Norfolk and presented to the Prince of Wales as a wedding present in 1863. In 1908 they were moved to their present position in Dersingham Avenue and

a splendid sight they still are.
For some years Jeckell, or Jeckyll as he was generally called, was associated with this first triumph. He belonged in the mid-Sixties to a London dining set whose members London dining set whose members were Swinburne (poetry), B. T. Williams (law), B. W. Richardson (medicine), Dominick Murray (stage), R. E. Francillon' (fiction), Tom Purnell (journalism), Joseph Knight (criticism), and Whistler (himself). "Jeckyll of the Gates" was his results designation on security of regular designation on account of a work that had won special attention,' Francillon recalled. attention, Francillon recalled. During the Sixties Jeckell was, with his fellow Norwicher Sandys (and at least one Norwich patron, Clabburn, the textile manufacturer whose wife gave Rossetti his dowdy whose wife gave Rossetti his dowdy and rowdy peacocks) in the Rossetti-Whistler Set, though never an important member. Only two re-ferences can be found to this associaferences can be found to this associa-tion but they suggest that he was a regular. Boyce noted in his diary for 1866: 'Dined at D.G.R.'s. Fred Burton, Sandys, Jeckyll, Howell, Gagley, Jimmy Whistler and brother, Swinburne and Ormesby. Left with the two last. O. and I saw S. who was rather drunk, safely into a cab at Pimlico Station.' W. M. Rossetti in his diary for 1867 noted: 'A dinner at Whistler's (his brother, Tebbs, and Jeckyll, with myself) and grand discussion as to the campaign of to-morrow, when the motion for his expulsion from the motion for ms expulsion from the Burlington is to come off. The motion was carried—after all you cannot push a fellow member through a window even if he is your brother-in-law! The mention of H. Virtue in-law! The mention of H. Virtue Tebbs provides an admirable illustration of the close-knittedness of the Set. He was a lawyer, a patron in a modest way and the brother-in-law of John Seddon; he was with Howell responsible for the exhumation of Mrs. Rossetti. Cases abound. P. P. Marshall, of the Morris firm, was the son-in-law of John Miller, of Liverpool; W. M. Rossetti married a

<sup>4</sup> Francillon was an acquaintance Howell's, Knight the biographer of Ros and Richardson later on a tectotal advo Another tectotaller, Sir W. Trevelyas Wallingford, left him his famous

daughter of Madox Brown; Whistler's brother married an Ionides; Sydney Morse, the collector and owner of Whistler's famous Oriental cabinet, was Harry Wilson's brother-in-law; Whistler himself, of course, married E. W. Godwin's relict; and so forth.

The inbreeding was prodigious.

At perhaps a slightly later date, about 1870, Jeckell became the friend of Cyril Flower, a London rentier—hence his later title Lord Battersea—who bought some Rossetti, Burne-Jones (now in the Tate), and Whistler. Flower had the dubious honour of being the model for *Eric*, or *Little by Little*. In his bachelor days his rooms were leather lined, which suggests Jeckell as his architect; after suggests Jeckell as his architect; after his marriage to a Rothschild and his being kicked upstairs he had Overstrand built. A Whistler letter suggests that Jeckell was a regular companion. Writing, inevitably, from Speke he asked Flower to go and see his latest Nocturne for which he wanted 300 guineas; he ended, 'By the way get Tommy Jeckyll to go with you, for I want him to see my pet Nocturne.' The only other Jeckell connexion of note was the Cozens connexion of note was the Cozens Hardy family. For them he designed a chapel at Holt amongst other things. A description of him at this time gives him as 'a pale little man with a bald head and a dark beard.' Mr. Edward Boardman's father recalled: 'I believe he wore knee-breeches and buckle-shoes, and was

looked upon as peculiar.'
The Barnards-Jeckell Gates were followed by the design of a series of



4, house at Cambridge designed by Jeckell.

very popular grates, which show a pronounced Japanese influence. The ingredients of the designs were few; a reeded background, with four or five roundels, some cut off casually at the edges. The roundels contained a flower—sometimes still, sometimes

spinning—bees (the Barnard rebus), or birds. In every case the detailing was exquisite and for east-iron astonishing. The placing of the roundels and the handling of the asymmetrical design was delicate and assured—Jeckell had a designer's asymmetrical design was detected assured—Jeckell had a designer's touch. The grates were pleasing, ingenious and refined, and they sold by the thousand. The Cause of Art and Industry had had one of its few

The Seventies saw Jeckell's best works and his most notorious and the end of his professional career. The showrooms of Barnards, now Hope's the tailors, in Norwich Market Place the tailors, in Norwich Market Place must belong to about 1870. It is a commodious red brick building rather crude in detail and generally pon-derous. Between 1870 and 1872 Jeckell designed his only considerable house, 62 St. Andrew's Street, Cambridge. The client was the solicitor Henry Rance, twice mayor Cambridge. The house was five Cambridge. The house was five storeys, brick and very Queen Anne, storeys, brick and very Queen Anne, with a striking pattern of alternate wide and narrow windows. The only buildings at all similar of the date were Eden Nesfield's; it preceeded Shaw's exercises in the manner by a number of years. Inside the notable feature was the dining room with its 'mathematical ceiling' which was a pattern of eccentric circles studded with the roundels familiar from the with the roundels familiar from the grates. This remarkable house was provided with a lift (the first in an English house?) and had unusually generous sanitary arrangements. After Rance's death it was used as the University Offices and demolished

in 1957. At about the same time, 1872, Jeckell designed a room at the Hol-land Park house of Alexander Ionides. The Ionides family occupied a special place in the affections of the better artists of the 1860s and 1870s; theirs was one of the few houses where they was one of the few houses where they were always welcome, could enjoy themselves and could be sure to find beautiful women. That Mr. Ionides bought their paintings was an additional attraction. The Holland Park house was adapted for its new owner by Philip Webb and over the next twenty years various artists. next twenty years various artists, Walter Crane most of all, made it a miniature and very lush palace of art—not a square inch was left untouched by art. The most relaxing room was designed by Jeckell and devoted to the pastime of billiards. It was a simple and refined arrangement of panels divided by oak framing; the small panels were filled

by Japanese prints, the larger ones by Japanese paintings on silk. The overall pattern was oak and red lacquer. The ceiling too was a simple lacquer. The ceiling too was a simple panel pattern. It must have been refreshing to enter the billiard room after the tiles, grilles, gesso work, wall paper, Webb, Morris, Kate Faulkner, Crane oppressiveness of the rest of the house. Jeckell had a sense of moderation.

For Barnards Jeckell secured a prize medal in 1873 at the Vienna Exhibition for some ingenious and Exhibition for some ingenious and fanciful gates, and in 1876 designed for them what used to be called in the sale rooms a chef d'ocuvre. This was the ornamental pavilion, 35 feet long by 18 feet wide by 35 feet high, which was sent to the Philadelphia Exhibition of 1876. The purpose was to display Barnards' skill in wrought and cast-iron work, the designer's job therefore to give full scope to his employers. This Jeckell did. The pavilion was two storeys high, the upper one being supported on twenty-cight square columns. These columns were patterned and from cast-iron brackets supported a verandah. In eight square columns. These columns were patterned and from cast-iron brackets supported a verandah. In the brackets were bas-reliefs as delicate as paintings; 'Apple blossom, with flying birds,' 'Whitethorn with pheasants,' 'Scotch fir with jays,' 'Sunflower,' 'Chrysanthemum, narcissus, daisy and grass, with a crane and rising lark' and so forth. These reliefs made some of the better-known wallpaper designs look heavy handed. Fans along the first-floor verandah roof were patterned with rose, honeysuckle, hydrangea, etc. There were also some characteristic roundels—butterflies, bees, birds, fish—set in a key pattern, and very beautiful. The upper floor had a wrought-iron railing of a pronounced Japanese flavour. Along the roof ridge was an elaborate cresting. The base of the building was surrounded base of the building was surrounded base of the bulling was surrounded by a railing of wrought-iron sun-flowers four feet six high. One of these splendid sunflowers was exhi-bited a few years back at the Victoria and Albert Museum along with some of the fabric used for interior decora-

Written descriptions can do no sort of justice to the Pavilion. It was admirably conceived to give Barnards' men an opportunity to produce highly-skilled and varied work, but it was more than this. In detail it was beautifully designed and the various elements were well worked together, although the upper railing and cresting were notably exotic. All in all it was the product

of great skill, much experience and outstanding talent. As an exhibition piece intended to be striking it can hardly have failed to be a splendid advertisement for Barnards. The advertisement for Barnards. The Pavilion was on display at the Paris Exhibition of 1878, receiving a Exhibition of 1878, receiving a laudatory review from Lewis Day on this occasion, and then bought by the Norwich Corporation who erected it in Chapel Fields. There it stayed to the inclement East exposed to the inclement East Anglian climate for seventy years. The detailing could hardly stand up to that. It was destroyed a few years ago by the Corporation. A similar fate befell one of Jeckell's last works, the cover of the Boileau fountain in Norwich. The cover was removed on the grounds that the Boehm sculp-

with that one comes to Jeckell's last and most famous work—49 Princes Gate.

When F. R. Leyland at last secured a London house in which to display his treasures he bought an undis-tinguished building of the 1850s and then rebuilt it internally. Sir Thomas Sutherland said that the reason for this curious procedure was that Leyland did not like the ostentation of a great new mansion, and that is probably the truth. The staying in Kensington was natural enough as it was the artistic centre of London. Millais and Leighton had their palaces there, and the art collectors Thomas Fairbairn, Bolckow, Mappin and Heseltine lived in Princes or Queen's Gate. The social 'tone' was, one supposes, satisfactory, and pre-sumably a cut above the Cadogans. Henry James, who was patholo-gically interested in such matters, Henry James, who was pathologically interested in such matters, mentions in one of his contes two ladies, one having 'rather a dull house in Portman Square' the other living 'with a brighter modern economy' in Queen's Gate. There is no mistaking the snub there. A less exact observer, Anthony Hope, charted social London as 'from Putney to Maida Vale, from Maida Vale to Paddington, from Paddington to Kensington Palace Gardens,' so Leyland had not chosen too badly. Of London 'art houses' there had been only one of importance in recent years and that a conspicuous one, the mansion for the richest commoner in England in Park Lane. More modest, both in size and architectural value,

England in Park Lane. More modest, both in size and architectural value, art houses of the Sixties and Seventies were Alma Tadema's, Leighton's (Aitchison), Millais's (Hardwick), Alfred Morrison's in Carlton House Terrace (Owen Jones—'it makes the chief palaces of Northern Europe vulgar'), Frederick Lehmann's in Berkeley Square (Aitchison, with decorations by Albert Moore), George Howard's in Palace Gardens (Webb, the Morris company, Burne Jones. Howard's in Palace Gardens (Webb, the Morris company, Burne Jones, Crane), and the slightly later Makins house in Queen's Gate (Shaw, with the Morris company). There were of course Shaw's houses for the RAs and Whistler's various interior de-corations, but on the whole nothing outstanding. 49 Princes Gate was the most remarkable.

most remarkable.

Norman Shaw was the architect for the reconstruction. Murray Marks's biographer claimed that the dealer was responsible for the choice—Shaw had designed his Oxford Street shop. The great feature was that the three living rooms were interconnecting, being divided by screens reminiscent of that of a church at Bois-le-Due; when opened out the room was ninety-four feet long. From the recently demolished Northumberland House came the late eighteenth-century staircase; no

grander first feature could have been chosen. 49 Princes Gate would have been a fine house and a credit to its owner's good taste even without the famous dining room. A Shaw interior was not thrilling or delicate, but solidly worthy and skilfully planned. Among Leyland's most treasured possessions was his porcelain, his pots. Their accommodation was put into the hands of Thomas Jeckell—whether on the advice of Shaw, Marks or Whistler there is no



6, one of Jeckell's original drawings of details of the Pavilion.

knowing. It may be that Leyland had been in the Ionides house and chosen for himself.

Jeckell had three compulsory in-gredients in designing the dining room, where the porcelain was to be; leather hangings for the walls Whistler's Princesse, the only paint ing in the room, and the pots. The leather has been variously described as Cordovan and Norwich; it was apparently Cordovan leather which apparently Cordovan leather which had in some mysterious way reached Norwich and been sold from there in London. Its immediate provenance may have been Old Catton, for an account of the village published in 1878 describes some leather embossed with flowers painted gold and silver in a house adjoining Catton Old Hall, and a later book states that the leather, by then sold in London for £253, had come from a ship wrecked in the Armada and reached Norwich after being in a house in Norwich after being in a house in Wells. This is a pretty story but it would be a coincidence if it were not the leather of the Peacock Room.

would be a coincidence if it were not the leather of the Peacock Room.

The arrangement adopted by Jeckell for the room was incised shelving, very graceful and appropriately reminiscent of Japan, for the pots, a Jacobean pendant ceiling ('stalactitic droppers' The Times called the pendants), the Princesse above the fireplace, the Spanish leather round the walls. This assembly—it could hardly be called a combination—of features was not satisfactory, and perhaps in the nature of things could not be so; such diverse materials were irreconcilable. The choice of the Jacobean ceiling was likely to have been dictated by the rest of the house—it matched the Shaw interior. The pendants themselves served as gas fittings, an example of live antiquarianism! In the hearth the fireirons were two of



5, mathematical ceiling in the Cambridge house.

the Pavilion sunflowers. E. W. Godwin, who was most sympathetic towards Jeckell and by this time an eclectic or dabbler himself, wrote: To speak most tenderly, it was at the best a trifle mixed.' In fact it must have been a complete failure and Jeckell's worst work. It was certainly an undertaking that could not have been envisaged before the Seventies. There was an eclectic superabundance of tastes about it. But historical significance is no substitute for artistic success.

At an early stage in the work

At an early stage in the work Whistler was interested. Mrs. Leyland wrote to him in April, 1876: 'Jeckell writes to know what colour to do the doors and windows in the dining doors and windows in the timing room. . . I wish you would give him your ideas.' With his considerable experience in the decoration of his own house—one of his unqualified successes and as influential as own nouse—one of his unquanted successes, and as influential as anything he did—it was natural that the Leylands should consult him. Whistler painted some of the panels of the staircase with discreet Japanese of the staircase with discreet Japanese motifs, and at that stage the house must have been attractive encugh. Shaw's sombre decor with Rossetti, Madox Brown, Crivelli, Botticelli, tapestries, Indian, Tyrolese and Italian cabinets—a general air of wealth and connoisseurship.

The troubles began, in the dining room, with the colours of the carpet and the colouring of the flowers or

room, with the colours of the carpet and the colouring of the flowers on the leather. These, Whistler claimed, spoilt the effect of the *Princesse*. The carpet was altered and Whistler given permission in mid-1876 to touch up the leather. Leyland was not in London at all because his time in 1876 was devoted to organizing the entry of the Leyland Line into time in 1876 was devoted to organiz-ing the entry of the Leyland Line into the Atlantic trade, a formidable undertaking. He left Whistler in charge, and with, according to Whistler, a gentleman's agreement as to his remuneration. The sum of £500 has been quoted but the exact details of this agreement, even of the time of it, will only be known with the publication of Whistler's

with the publication of Whistler's letters. From the summer of 1876 until February, 1877, Whistler worked, transforming the dining room into the Peacock Room.

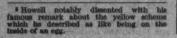
The first notice of the decoration appeared in the Academy for September, 1876, and at this time it is clear that the peacock pattern had not been evolved though there had been a liberal use of gold paint on the leather. The pattern of the leather had been 'modified and enriched by the introduction of a fair primrose tint into the flowers patterned upon the deep ground of gold.' Sending this review to Leyland Whistler wrote:

'Mon cher Baron—Je suis con-

'Mon cher Baron—Je suis con-tent de moil The dining room is really alive with beauty—brilliant and gorgeous while at the same time delicate and refined to the

time delicate and refined to the last degree—

'I have enfin managed to carry out thoroughly the plan of decoration I had formed—and I assure you, you can have no more idea of the ensemble in its perfection, gathered from what you last saw on the walls, than you could have of a complete opera judging from a third finger exercise!—Voilà—But don't come up yet—I have not yet quite done—and you mustn't see it till the last touch is on—
'I have nearly worked myself to death and if you like I propose to come down to Speke for a couple of days' rest when I have





7, Peacock Room with Jeckell's shelving on the right.

quite finished . . . a sort of farewell visit before I get off for Venice— and then perhaps you would come up with me and we could enjoy the success of this great work together. .

together. . . .

"There is no room in London like it mon cher—and Mrs. Eustace Smith is wiped out utterly!—What do you think of the article in the Academy? There will be a little letter of mine in next week that Tommy may have his full share of the praise as is right." Mrs. Eustace Smith, a neighbour in Princes Gate, had recently employed Tom Armstrong and Aitchison to decorate and Walter Crane to paint a frieze of white cockatoos in her

Tom Armstrong and Aitchison to decorate and Walter Crane to paint a frieze of white cockatoos in her boudoir. The letter in the Academy pointed out that the shelving was by Jeckyll 'the distinguished architect, to whose exquisite sense of beauty and great knowledge we ove the well-remembered "Norwich Gates," and whose delicate subtlety of feeling we see in perfection in the fairy-like railing of Holland Park. If there be any quality whatever in my decoration, it is doubtless due to the inspiration I may have received from the graceful proportions and lovely lines about me.'

Exactly what occurred next is impossible to find out though it is known that Leyland was annoyed at the publicity (though perhaps not at this fairly mild form of it) and very indignant to find that a complete scheme of redecoration had been begun without reference to him—he had agreed to only minor modifications. The result in any case was farcical. Whistler postponed his Venice trip to finish off his work. Instead of finishing what was almost complete he began all over again. Leyland did not know what was going on—he knew that Whistler was still working in the house but must have assumed still at the same scheme.

At this stage something like

At this stage something hysteria seems to have beset artist and one gets the impresthat here at least he had fo

something he could do superbly well and could finish. The peacock decora-tion, using the eye and breast and could finish. The peacock decora-tion, using the eye and breast feathers was furiously begun. There was nothing strange about the choice of the beast. A year or two before Godwin's peacock wallpaper had been designed, Minton's had a life-sized peacock modelled for them in 1876, Rossetti had them in his garden, ady Beconsfield had them strutting all over the grounds of Hugenden, and there was a Japaneses suggestion about it. In five months Whistler had completed an enormous arrangement in blue and gold. He entertained as feverishly as he

worked. He kept open house, Ley-land's house. The Coles, Sir Henry and his son Allan, were regular visitors. Sir Henry recorded in his diary in December, 1876: 'To Mr. Leyland's to see Whistler room. visitors. Sir Henry recorded in his diary in December, 1876: "To Mr. Leyland's to see Whistler room. Original—Gold & Blue with illustrations of Peacocks & their tails.... Alma Tadema & his wife came.' Louise Jopling, the artist and subject of an unfinished Whistler portrait and a handsome Millais one, was allowed to add some touches when she came. Sir Thomas Sutherland and the Rudolf Lehmanns came. Mitford, his Chelsea neighbour, and later Lord Redesdale, came, and recorded, 'Whistler quite mad with excitement.' Lady Ritchie came and danced across the floor with him. Princess Louise, the Marquis of 'Westminster, Mrs. Stillman, the Comyns Carrs, E. W. Godwin came. All these are on record as having visited but how many hundreds altogether dropped in? It was a public entertainment and the bill of fare was the eccentric Yankee artist. 'This is what they saw on entering—a very slim spare figure extended on a mattress in the artist. 'This is what they saw on entering—a very slim spare figure extended on a mattress in the middle of the floor: beside him an enormous palette, paints, half a dozen long bamboo fish-poles on a line with their butts close at hand, and a very large pair of binocular glasses. Mr. Whistler dressed wholly in black velvet, with knickerbocker pantaloons stopping just below the

knees, black silk stockings, and low pointed shoes, with black silk ties more than six inches wide and diamond buckles, was flat on his back, fishing-rod in hand and an enormous eyeglass in one eye, enormous eyeglass in one eye, diligently putting some finishing touches on the ceiling, his brush being on the other end of the fish-pole. Occasionally he would pick up his double glasses, like some astronomer peering at the moon, and, having gained a near and better view of the effect, he would again agitate the paint-brush at the other end of the paint-brush at the other end of the long pole. "Now wouldn't I be a fool," said he, "to risk myself on a seaffolding and nearly twist my head off my shoulders trying to look upward, when I can overcome the difficulty when I can overcome the difficulty thus?" when I can overcome the difficulty and annihilate space so easily thus?"—and he gave a wave of his fish-pole. So an American journalist described the scene. (The clothes sound, curiously, more like Jeckell's than Whistler's.) The fishing-rods are authentic and the piece of conversation thoroughly Whistlerish. Mitford found him one day at the top of a ladder.

'But what are you doing?'
'I am doing the loveliest thing
u ever saw.'

'But what are you doing?'
'I am doing the loveliest thing you ever saw.'
'But what of the beautiful old Spanish leather? And Leyland? Have you consulted him?'
'Why should I? I am doing the most beautiful thing that has ever been done, you know, the most beautiful room.'
The second press notice appeared in November, 1876, in the Morning Post and Whistler was worried about its effect on Leyland. Leyland was called Mr. Naylor Leyland.

By February, 1877, the work was done. Whistler had, in his own eyes, produced a masterpiece. The whole room was gold and blue, there were peacocks on the shutters and two large peacocks in different postures on the wall facing the fireplace and the Princesse. These peacocks have often been said to represent the artist and the patron—the proud peacock, Leyland, the humiliated peacock,

Whistler—but since the events which give them their symbolic meaning only happened after they were painted, and in any case the symbols have been variously read, this need not be taken seriously. The Room in February cannot have been anything but astonishing. The blue and gold must have been dazzlingly splendid, the enterprise original beyond measure, and the Room a virtuoso work without parallel in London. But the leather had gone and Leyland had never wanted to dazzle society; a taste for Zola and Balzae is hardly in accord with that sort of thing. in accord with that sort of thing. But there it was, he was landed with Whistler's greatest arrangement even whister's greatest arrangement even if unwillingly. At that moment all would have been well, for Leyland more than any of his contemporaries prized a beautiful thing, but Whistler over-reached himself.

over-reached himself.

Not satisfied with the hundreds who had already seen the decoration Whistler wanted the world to know. It was to be a succès d'acelamation It was to be a succès d'acclamation or a characteristic piece of exhibitionism. All past failure, neglect, scorn, sense of failing power was to be washed away in a torrent of printed eulogy. To begin with a pamphlet was printed and could be picked up by anybody interested in various shops, including Liberty's. This pamphlet has apparently never been seen in recent times and was thought to have totally vanighed. The thought to have totally vanished. The Pennells, who saw Lady Haden's copy, suggested that it was not writ-ten by Whistler. They must have given it a very cursory reading.

# HARMONY IN BLUE AND GOLD. THE PEACOCK ROOM.

The Peacock is taken as a means of carrying out this arrangement.

A pattern, invented from the Eye of the Peacock, is seen in the ceiling spreading from the lamps. Between them is a pattern devised from the breast-feathers.

These two patterns are repeated throughout the room.

In the cove, the Eye will be seen running along beneath the small breast-work or throat-feathers. On the lowest shelf the Eye is again seen, and on the shelf above these patterns are combined: the Eye, the Breast-feathers, and the

Beginning again from the blue floor, on the dado is the breastwork, BLUE ON GOLD, while above, on the Blue wall, the pattern is reversed, GOLD ON BLUE.

Above the breast-work on the dado the Eye is again found, also reversed, that is GOLD ON BLUE, as hitherto BLUE ON GOLD.

The arrangement is completed by the Blue Peacock on the Gold shutters, and finally the Gold Peacocks on the Blue wall.

Peacocks on the Blue wall.

The newspaper men came in February and Whistler had his success. Leyland was not there and legend has it that Whistler advised him to stay at Speke—'these people are coming to see the work of the Master, and you may, naturally, feel a little out in the cold.' The Times gave a long account, characteristically inaccurate in nearly every detail, E. W. Godwin corrected its errors for the Architect and his article was reprinted in the Daily Courier. Punch was facetious and, characteristically, unfunny. The Standard, Pall Mall Gazette and Ezaminer were full of praise. London reported: 'a paradise of peacocks, and a blending of Occidental audacity and Oriental taste, is a solitary spectacle, and has all the beauty that bizarrerie

can give—all that, and something more. The Observer congratulated Leyland, whom Harper's Bazaar termed a wealthy Londoner T. J. Leyburn, for having broken through the rules of conventionality. The Academy went: He has worked the rules of conventionality. The Academy went: 'He has worked with immense zeal and spirit, and has produced a salient triumph of artistic novelty—too uniformly gorgeous, it may readily be conceived, for some tastes, but singularly captivating and complete . . . to say that the room is unique were to say little: it will long remain to the eye and mind a type of what artistic enterprise and conception sui generis can effect, in combination with opulence.' Jeckell's name was mentioned in this

prise and conception sui generis can effect, in combination with opulence. Jeckell's name was mentioned in this account. Fun, The Builder and Building News printed notices, and probably many other papers did so as well. By the test of inches printed Whistler had scored a triumph.

These reviews called forth a protest from Jeckell's brother. Poor Jeckell was by now insane and his brother, a Dudley brass founder, thought that he had been slighted. Of the correspondence only a draft reply by Whistler remains, but it has one or two interesting features, not least a reference to Leyland which illuminates his character. Whistler began by regretting that the reviews had not mentioned Jeckell's name more often, and went on: "Your brother Tom was always one of my intimate comrades and we were greatly attached and in the sorrow that has come upon him no one has been more grieved than myself." No one has more felt for you all in your distress. . . I doubt if Tom counted among his admirers any more sincere and [rooted?] than myself." He promised to write to the Architect and Builder about Jeckell's share in the work, and continued: "Whereas you may at present be suffering from a feeling of injustice done to my old you may at present be suffering from a feeling of injustice done to my old friend Tom—I ought to tell you that he always cared for my judg-ment in his artistic work and I will ment in his artistic work and I will send you a letter of his some day [which?] I value, to show on what terms we were—It is therefore best that I should say clearly that the dining room at Princes Gate was when he had done with it not at all the "Peacock Room or Harmony in Blue & Gold." When it was given up to me to decorate, I worked out on my own responsibility this combination in blue and gold and took the Peacock as a means of carrying out the arrangement. Tom was absent and really never saw the room until the whole color scheme was nearly complete, and I had begun to gild on my own responsibility his lovely columns feeling sure that by ely columns feeling sure that by s means the beautiful carving this means the beautiful carving would for the first time be fully brought out—as was the case. Before in their original state of dull brown walnut it could only be made out on close inspection and across the room was quite invisible—I met with objection on the part of Mr. Leyland who really feared that your brother might be annoyed at his work being gilded without his previous consent—but I remembered that before now in the case of the Pavilion for Philadelphia he had asked me for the color, and so took the matter in my own hands feeling sure that Tom would be pleased, as he finally was. . . . \*

Not a mention of the Room cracking poor Jeckell's brain! The letters Whistler promised to write have not been traced though he went so far

Of what happened after the press reception only the outlines are clear; in detail all is contradiction and

confusion.

That Whistler and Leyland quarrelled is, of course, famous. According to the Pennells Mrs. Leyland came into the house one day in February and heard Whistler saying, 'Well' What can you expect from a parvenu!' She was supposed to have shown him the door. Something of the sort did happen—at least Mrs. Leyland seemed to confirm it when talking to the Pennells. And then Whistler asked, presumably after his ejection (if it ever took place), for two thousand guineas for his work—for work, that is, he had never been asked to do.

Whistler did not get his two thousand guineas, and may well never have anticipated getting them—he was cumning enough to have named this unlikely sum merely to wrongfoot Leyland. Rich man refuses to pay impoverished artist proper fee for work done. There was no contract, there was obviously a verbal agreement of some sort. Five hundred pounds has been mentioned as the agreed fee (a pretty generous one) but the further works, the whole Peacock Room in fact, had been done on the artist's responsibility.

Leyland is reported to have consulted Rossetti who advised him not to pay anything—this again Whistler and Leyland

sibility.

Leyland is reported to have consulted Rossetti who advised him not to pay anything—this again cannot be proved, though as to the advice it should be remembered that Whistler already owed Leyland over a thousand pounds in advances on undelivered paintings. With really remarkable generosity Leyland paid him a thousand pounds. With really remarkable malice Whistler began abusing him for knocking off the remarkable malice Whistler began abusing him for knocking off the shillings. It was, of course, customary for artists to get the shillings, but all things considered the artist had been fortunate to get his pounds. The shillings question was only an excuse to declare war.

to declare war.

By April, 1877, hostilities had begun. Young Leyland wrote to Whistler: 'My dear Jim—Good-bye old fellow—any time you're passing call in—I leave Town this evening, & aint time to call. Hope you'll be on better terms with 49 Princes Gate when I return.' By July violent letters had been exchanged and Whistler. when I return.' By July violent letters had been exchanged and Whistler telegrammed Leyland that he intended to publish the correspondence; why he did not do so will soon be seen. To this threat Leyland replied at length, beginning with the not insignificant fact of the payment of a thousand pounds. You choose to begin an elaborate scheme of decoration without any reference to me until the work had progressed so far that I had no choice but to complete it; and it is really too absurd that you should expect me to pay the exaggerated sum your vaulty dictated as its value. . . . Five months ago your insolence was vanity dictated as its value.

Five months ago your insolence was so intolerable that my wife ordered you out of the house—and to anyone with an ordinary sense of dignity I should have thought this was notification sufficient—The fact is your vanity has completely blinded you to all the usages of civilized life, and your swaggering self-assertion has made you an unbearable nuisance to everyone who comes in contact with you—There is one consideration, indeed, which should have led you to form a more modest estimate of

yourself, and that is your total failure to produce any serious work for so many years.—At various times during the last eight or nine years you have received from me sums amounting to one thousand guineas for pictures, not one of which has ever been delivered. Leyland ended —'at the time so many newspaper puffs of your work appeared, I felt deeply enough the humiliation of having my name so prominently connected with that of a man who had degenerated into nothing but had degenerated into nothing but an artistic Barnum.' Whistler knew an artistic Barnum.' Whistler knew better than to print that—no clever little riposte would turn the tables there. For a parvenu it wasn't a bad letter. Leyland was an experienced man and could deal with stronger opposition than Whistler. When Plimsoll attempted to prove that the Liverpool shippers transported cattle cruelly they chose Leyland to represent them, and he proved the cattle were more damaged on their short English rail journeys than by the whole Atlantic crossing; Plimsoll was made to look wrongheaded, ill-informed and mischievous. The 'artistic Barnum' retaliated

headed, ill-informed and mischievous. The 'artistic Barnum' retaliated by saying that he would send the paintings immediately. (He sent the portrait of Mrs. Leyland but seemingly not the F. R. Leyland.) 'Mrs. Leyland never ordered me out of her house—never uttered a discourteous word to me in her life—but what am I to think of the man who shirks the real question at issue and inthe real question at issue and invariably screens himself behind those exalted feelings of respect with which I at least surround his family.'
The relations between the Leylands were not good, or worse than that as Whistler implied, and perhaps Mrs. Leyland never did show him out, though she may have smooth? though she may have reported to her husband that she did. Mrs. Leyland continued to see Whistler up till the

continued to see Whistier up till the time of his marriage.

Leyland dealt with this or a similar letter in August. 'Sir, I return your letter—It is an ingenious puff of the work you have done at my house and it will be useful to you to keep it with the newspaper cuttings you are in the habit of carrying about you are in the habit of carrying about with you.—An advertizement of this kind is of such importance in the absence of (or incapacity to produce) any serious work that I feel it would be an unkindness to deprive you of the advantage of it. That is something more trenchant than anything in The Gentle Art.

Two undated Whistler drafts must belong to about this time. One such

Two undated Whistler drafts must belong to about this time. One suggests that he should 'not have recourse to the miserable means of offending your family through me.' (Leyland had apparently instructed his family not to see Whistler, and threatened the artist, in the best traditional style, with a whipping if he went to see the Leyland ladies.) The second expressed his feelings directly: 'It is positively sickening to think that I should have laboured to build up that exquisite Peacock Room for such a man to live in. You speak of your public position before the World, and apparently forget that the World only knows you as the possessor of that work they have all admired and whose price you have refused to psy that work they have all admired and whose price you have refused to pay—a great deal remains to be said or perhaps written upon that subject whenever one has time or occasion. With reference to your family, as a gentleman, little as you know about it, I could not do otherwise than recognize old friends when I met the ladies, who have always treated me with kindness and courtesy—Your last incarnation with a horsewhip, I leave to you to work out—Whom the Gods intend to be ridiculous they

But according to Menpes he said on first aring of Jeckell's madness, "To be sure, at is the effect I have on people."

<sup>&</sup>lt;sup>7</sup> A delightful letter of Rossetti's abothis has been printed, William Graham set in first cheque in pounds. Acknowledgi Rossetti expressed surprise, but as Grahams such a very decent fellow he would neution the subject again. The shilling ame in the next letter.

furnish with a frill.' The frilled shirt was of course being referred to. Leyland might have retaliated with the white lock. Perhaps he did.

the white lock. Perhaps he did.

How many more such letters crossed there is no knowing—many may still exist—but it is doubtful if they would be found to add much except by way of felicitous insult. Leyland did not keep any he received. The interchange ended in farce. B. Verity & Sons, designers and manufacturers of lamps, candelabra, etc., sent a bill to Leyland at the end of 1877 for works carried out,

etc., sent a bill to Leyland at the end of 1877 for works carried out, presumably at Whistler's instructions, at 40 Princes Gate. Leyland told Verity's to send their bill to Whistler, and this they did.

'Gentlemen—I have received your letter of January 3rd. Mr. Leyland's suggestion is due to his keen sense of the ridiculous—In my relations with him, in the

my relations with him, in the Peacock Room, I myself have found him certainly a comic man, —but I doubt if you will be led away by your enjoyment of his joke from what I fancy is clearly

your legal remedy. 'Mr. Leyland ref your legal remedy.

'Mr. Leyland refused to pay
me my price for the decorations
in his house and I should have
been pained had he deviated from
this simple course when he found himself face to face with your account.'

To Theodore Watts Whistler wrote:

To Theodore watts whistier water.

'the promised me a whipping and sends me his gas bill! Mon cher these things are not done every day!'

To settle scores Whistler painted four caricatures, the most famous of which, The Gold Scab, has been reproduced more than once. It was sold with his other belongings when the contents of the White House were auctioned and had a very curious career after that.

Whistler's relations with Leyland and Jeckell were almost over. Nothing went right for the artist after the Peacock Room, so he declared. The action with Ruskin, in the legislation of the action with Ruskin, in the legislation with research and research the second research the second research resear in which only Albert Moore and W. M. Rossetti stood by him, meant ruin, and in 1879 came, in D. G. Rossetti's words, the arrangement in black and white. The liabilities were £4,641 9s. 3d., the amended assets £1,924 9s. 4d. Tom Jeckell was owed a hundred pounds but he was past caring about it. The meeting of creditors took place in June, 1879, at the Inns of Court Hotel. Sir Thomas Sutherland was in the chair, and with him were Sir George Lewis, the solicitor, Chelsea tradesmen, Howell, and the chief creditor, F. R. Leyland. When Whistler arrived he was so abusive towards Leyland that he had to be pulled down by Lewis and Sutherland. A Leyland that he had to be pulled down by Lewis and Sutherland. A committee of examiners, Leyland, Howell and Way, the dealer and printer (it is instructive to note that Howell and Way, the dealer and printer (it is instructive to note that Whistler quarrelled with each in turn), was appointed and Whistler allowed to escape bankruptcy. He was most generously treated. Not very long afterwards he published an entertaining and nasty pamphlet about Howell, who, during the case and after it, had done everything he could with his own slender means to help him.

he could with his own stender includes to help him.

The 1879 meeting was probably the last time that Leyland and Whistler ever met. The acquaintance had been of fifteen years. In the circumstances of its termination only one of them emerged with any credit, either personal or financial.

# Exita

# Tom Jeckell

The Pavilion went to Paris for the 1878 Exhibition, at which Whistler

and E. W. Godwin were represented as decorator and designer for William Watt, and after that Jeckell's name was unmentioned until he died, still was unmentioned until he died, still insane, in August, 1881. He was given long obituary notices by the Building News and British Architect. After that his separate identity all but disappeared. He became only Jeckyll of the Peacock Room, although in 1904 a well-informed 'H' of the Morning Leader mentioned his Cambridge house as one of the earliest of the Queen Anne revival—but sadly styled him Henry Jeckyll. It was not until an Eastern Daily Press correspondence in 1937 and English Architecture Since The Regency that he reappeared as an architect in his own right—but the interest aroused

own right—but the interest aroused was insufficient to save his works. The life's work had been, con-sidering the gifts displayed, a dis-appointing one; Jeckell, one feels, might have done much more. But the luck does not seem to have been with him. What he did do was fastidious and refined and with exception he took the opportunities that came his way. The little that remains of his work will one day give much pleasure again.

Barnard, Bishop and Barnards have to all intents and purposes gone as well.

### F. R. Levland

Rossetti's life dragged miserably on until 1882 and Leyland, with William Graham, remained his chief patron, receiving some appalling works. When he was dying at Birchington Leyland called regularly, He attended the funeral bringing He attended the funeral bringing 'a lovely white cross' and he bought the famous Watts portrait. At Leighton's request he lent his Rossetti for the RAs commemorative exhibition. In Rossetti's will he was one of the few friends to receive a small present as a memento.

small present as a memento.

The picture buying was not over
—Leyland built up a considerable
collection of Italian paintings and
continued to buy Burne-Jones. Of
the entertaining done at Princes
Gate there is little on record, though
Walter Crane remembered a dinner
at which the guests included BurneJones, Prinsep, G. H. Boughton, Jones, Prinsep, G. H. Boughton, Tom Armstrong, Spencer Stanhope, Comyns Carr and Poynter, and comyns Carr and Poynter, and 'another occasion [when] he and his daughters gave a fancy dress ball, which was largely attended by artists and their wives and daughters.' When William Rothenstein and Arthur Studd went to see the paintings at Princes Gate the bell paintings at Princes Gate the bell was answered 'by a major-domo, with powdered hair, yellow livery with heavy knots across the shoulders and noble silk-elad calves.' Studd was so impressed he instinctively took

While continuing to control the Leyland Line he extended his interests in the 1880s. He seems to have had something like a corner in the telephone and electric light industrie

Soon after the Peacock Room affair Leyland left Speke Hall and bought Woolton Hall—his taste in architecture was clearly a good one—and not long afterwards a third house, 'Villette' at Broadstairs (and house, Villette at Broadstairs (and the circumstances of its use suggest that the relations between he and his wife had further deteriorated). He did not die peacefully in any of them but unexpectedly and unceremoniously in an underground train between Blackfriars and the Mansion House on January 4, 1802

Insion House on January 4, 1892.
He left over £700,000. The art ollection was sold in May, 1892.

Brincesse fetched 420 guineas

(Freer paid 25,000 a few years later). Of the twelve large Rossettis Veronica Veronese fetched 1,000 guineas, The Blessed Damozel 980 guineas, The Loving Cup 820 guineas. The Burnette Company of the Rosset Observed Programmer States of the Ro Jones prices were magnificent. Over £30,000 was taken, and some paintings were held back and there was a separate sale of the miscellaneous, and very valuable, objects of art. It was a remarkable collection.

At was a remarkable collection.

49 Princes Gate was offered for sale in June, 1892. Bidding was opened at £15,000 and closed at £20,100 when it was withdrawn. The sale catalogue was largely a reprint of Theodore Child's Harper's article and full instice was done to reprint of Theodore Child's Harper's article and full justice was done to Whistler's work. Mrs. Watney, the relict of the beer and a friend of Millias, bought the house in 1897 and intended to destroy the Peacock Room, a course from which she was dissuaded by, amongst others, Graham Robertson. She lived there until

An unworthy posthumous notice for Leyland was his brief appearance in one of the silliest novels ever written, Watts-Dunton's Ayluoin. For who exerted himself so suc cessfully in such a variety of ways it is astonishing how little has been recorded of his life.

The last twenty-five years of Whistler's life are documented to the last detail—his every remark seems to have been written down. In only one respect is the biographical material inadequate (and the Pennells ingeniously hid this)—and that is in relation to his professional work. What, in short, did Whistler paint during the quarter century?

The later Whistler was nearly enough a parody of his earlier self. Whimsy-ironic letters to The World and Truth, a bathetic lecture, provoked quarrels, sartorial display, the effort of a man of sixty to play the juvenile lead, the assumption of Mastership, malice, arrogance—these and not much else were the later Whistler. He could and did descend Whistler. He could and did descend to extraordinary pettiness and spite; his dealings with Sheridan Ford, Howell and Menpes are cases in point. Even Rossetti's declining years have some dignity compared with this. The Pennells printed a revealing story of the Master's last years. At an in Poole the landlord realized from his manner and appearance that he was a 'somebody' but did not recognize him. 'And who do you suppose I am?' Whistler asked. 'I t say, exactly, sir, but I should by you was from the 'Alls.' fancy you was from the 'Alls.' He was not far out. Whistler and Wilde, society entertainers. Seeing him in his finery Degas called out, 'Whistler, you have forgotten your

After the Goupil exhibition of 1892 Whistler was intensely sought after. Freer's purchase of the Princesse has already been mentioned, the Blue Wave was sold for £1,000, Graham's Nocturne (Battersea Bridge) which went for £63 at the 1886 sale jumped to 2,000 guineas. Graham Robertson bought Rosa Corder for £241 10s. at the Howell sale, and sold it to Canfie

the Howell sale, and sold it to Canheld for £2,000. In ten years Whistler had become the 'American artist.'

But Whistler was Whistler. When he was dying he said: 'Lowered in tone—the doctor says I am—well, you know, the result, no doubt, of living so long in the midst of English pictures.' The want of an appreciative and critical public had played its and critical public had played its part in the debacle. It would have taken an altogether robuster and more powerful talent to have come

### The Peacock Room

In 1904 the Room was sold to Freer, exhibited and shipped to the United States. There were protests that it was being snatched away by an 'American mushroom millionaire' an 'American mushroom millionaire' as there always are when an intelligent and liberal American buys what English millionaires, mushroom or otherwise, refuse. The Somerset County Gazette and the Yorkshire Observer were particularly bitter. Truth recalled the whole story. 'At the Clubs men talked about the money—A cool thousand, by Gad, sir!—which was paid for the brown Cordovan leather alone. ... In art circles men leather alone. . . In art circles men talked with bated breath of the wonderful effects the artist was evolving.' Twentieth-century jourevolving.' Twentiet nalism had arrived.

nalism had arrived.

And now 49 Princes Gate is only an ordinary flatted house, with perhaps more beauty on one floor than on the others, but of F. R.

Leyland's occupancy there is no sign. By the time the Peacock Room went the art cycle which it helped to inaugurate had been completed. The exotic, miscellaneous, large flower on slender stalk (like Mrs. Morris's head above that neck) manner in which every delightful fixture jarred with the one next to it had gone. The English architects had returned to their native and ignoble cottage shrines, seeking purifleation from low windows, oak beams, plastered walls and crooked tiles. They had become 'honest' and did not at all mind looking quaint and awkward. Insidious foreign ways were exchanged for the purer habits of the rough old English craftsman. No more peacocks, lilies, witticisms, Wildes; particularly Wildes.

# Acknowledgments

For permission to quote from letters written by F. R. Leyland, J. M. Whistler and George du Maurier I am grateful to the late LL-Col. F. B. Leyland, D.S.O., M.V.O., The University of Glasgow, and Miss Daphne du Maurice

o'mvershy of massion, and mass paper of u Maurier.

To Mr. A. J. Notley for much information and drawings about Tom Jeckell. To Mr. Andrew McLaren Young, Mr. Geoffrey Leyland, Mr. John Hales-Tooke, Mrs. Iva Gregory, Mrs. Rossetti Angeli, Mr. J. Farrell, Mr. Thouless, the Secretary of Barnards Ltd., Mr. P. Heworth, the Librarian of Norwich Public Libraries, Mr. H. S. Goodhart-Rendel, and Mr. A. G. Wenley, Director of the Freer Gallery of Art I offer my thanks for assistance and in some cases hospitality.



8, 'The Gold Scab' by Whistler: caricature

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ion Mr. rey Iva ell, rds of odtor nka



# the exploring eye

The idea of an Arab skyscraper is not quite unknown to the well-read magazine-traveller, though the mental image that the words will conjure is almost certain to be one of those multi-unit agglomerations of tubular Berber dwellings on the fringes of the Sahara.

But something more like skyscraper form, something more like the silhouette of a 'down-town business area' can be found in Muslim territory much further east, in Wadi Duan, a remote branch of the equally remote Wadi Hadramaut in the little-known area of southern Arabia to the East of Aden. There, in Wadi Leiman and Wadi Leisa, which combine to form Wadi Duan, a native architecture, developed for stone-built villages on restricted sites, has

Map of the south coast of Arabia, showing the Hadramant, The Wadi Duan branches off from the Wadi Hadramant at Tarim, and leads to the Wadi Leisa and Wadi Leinan, at the top of the latter stands the cillage of Khareiba (Kharaiba) which is among those illustrated inside this gatefold.

created a square-towered system of building profiles which—as Simon Bowes-Lyon's photographs inside this fold-out will demonstrate—makes uncommonly American skylines, even when those skylines are, in fact, silhouetted against the face of a sheer cliff behind.

The contrasts and resemblances to American skyscrapers go some way beyond mere coincidences of appearance. The scale, of course, is minute by comparison, and the numbers of storeys are not even to be counted in fives. The congestion arose, in the first place, from the need to pack close for defence, and secondly, from the desire not to encroach on the exiguous tracts of fertile land on the Wadi floor. Houses, extensible vertically as the family prospered, were built on the lower, but often steep, sides of the cliffs—ranked in ever higher terraces, those at the back looking many storeys higher than those in front that hide their ground floors.

Yet, startlingly enough, these towerlets of blazing orange-brown sandstone answer fully to the Corbusian, or Mumfordian, image of clustered skyscrapers as symbols of long-range economic domination. Such wealth as these valleys can boast—and it is considerable in some families—comes from far away. The Seyid families who settled the wadis from the Yemen up to 600 years ago have kept their contacts with their old homes, and made contacts even further afield. The Aden coast is the traditional centre of ship-borne trading operations that have scattered Muslim communities right across the Indian Ocean. The wealth of the Seyids of Wadi Leiman came from trade and building operations that used to extend as far as Jakarta and Singapore—indeed, the cash with which the traditional feuds of Wadi Hadramaut were settled, came from the coffers of an Hadrami who had traded in Singapore.

Nowadays, currency restrictions have clipped the wings of Seyid enterprise, but they still trade as far afield as Jeddah, as Ethiopia and even Dar-es-Salaam.



1 and 2, at first sight, these towers among palm trees could almost be one of the resort-cities of Latin America, until one looks closer at the details of the architecture, the spacing of the windows, the crestings of the parapets—all unmistakably Muslim, and all unfamiliar since these villages of the Wadi Duan (this one is Gweira) and its tributaries have not been photographed for Western journals before. The truth of the matter appears

most strikingly in **2**, a view up the tributary Wadi Leisa over the village of Talilah, which shows with almost diagrammatic clarity the relationship between the village, pushed back up the side of the cliffs, and the fields and palmgroves in the Wadi bottom.

3 and 4, although most of these villages conform to the same pattern of densely developed sloping sites, none shows it to more dramatic effect—in photographs at least—

than Khorei
Leiman. A p
town of some
ants, it piles
escarpment
towers, terr
when one of
fall into de
crumbled v
upper storey
sinister and
science-fictio
after the ult







nan Khoreiba at the head of Wadi eiman. A prosperous and well-kept own of some four-thousand inhabitants, it piles back up a spur of the scarpment in a romantic cluster of owers, terraces and domes. But then one of these towns begins to all into decay, as in 4, with its numbled walls and incomplete pper storeys, it begins to take on a nister and theatrical aspect, like we beience-fiction vision of New York fter the ultimate atomic conflict.

5, inside a town like Khoreiba, the streetscape fulfills the promise of exterior views, with steep, narrow streets, restricted to donkey traffic since they would be impassable to camels, constantly bridging and tunnelling to serve different levels of the town. Their narrowness and depth between the buildings keep them in deep shadow for most of the day, an important planning consideration in a climate that can beat 130 F. in the summer.

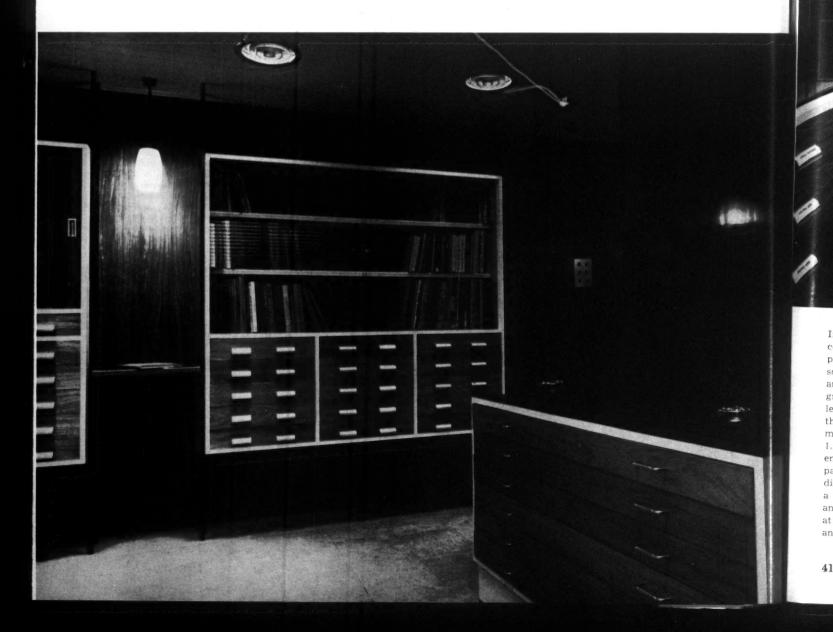




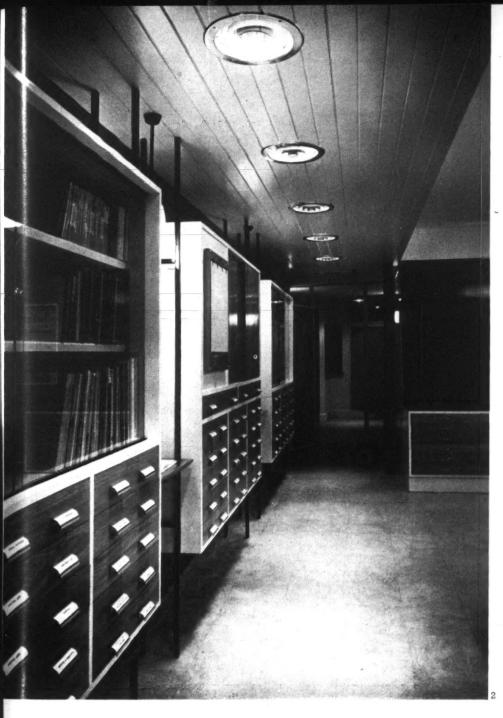
# a monthly review of interior design

Showrooms at Ipswich

architects: Michell and Adams







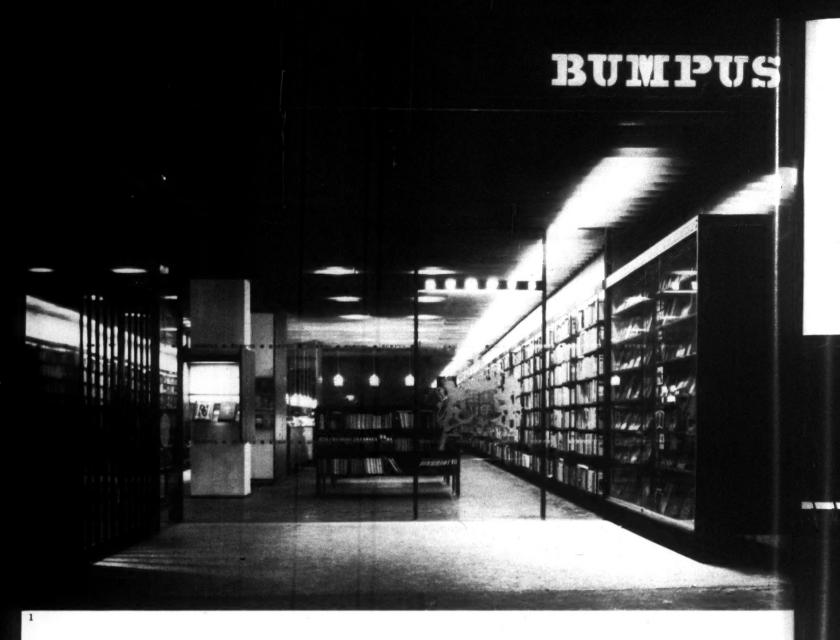
Intended to provide display and mens. Drawer fronts and cupboard conference space for a progressive printer in a provincial town, this scheme has a first-floor reception area and conference/exhibition room, with ground floor entrance and staircase leading up to the higher level, where there is also a new office for the managing director of the firm.

1, opposite, a corner of the conference/exhibition room; the walls are panelled out in olive walnut. The display-fitting on the far wall has a steel frame supporting the shelf and drawer unit; the deep drawer-chest at the right stands directly on the floor, and provides storage for print specidoors on both types of unit are in Brazilian Freijo.

2, view down the side of the conference/exhibition room, showing the three display units, and the reception area in the distance. This side of the room is treated as a long, continuous vista, whose perspective is enhanced by the lower, boarded ceiling.

3, the reception area; the desk is in mahogany, with a grass-paper backed display unit behind it, in Bombay Rosewood and Brazilian Freijo. A glass screen, with glass door, closes off the entrance to the conference/ exhibition room.





# Bookshop in Baker Street, London



architect: David Rock

New accommodation for London's oldest-established bookshop has been fitted into two bays of Berk House, a characteristic concrete-framed office block by Cecil Elsom in Baker Street. The bay-division is effected by a structural column flush with the face of the building and cannot be disguised. It has been exploited, however, by recessing the front in one bay, and taking the entrance through the side of the recess.

1, the recessed entrance bay, with doors, of bright steel and plate glass strips, at left. The main window is a single plate of glass, with the Royal Arms sandblasted on a separate sheet carried on two steel uprights just behind the window. The main artificial illumination comes from above the visible ceiling of copperised vertical steel slats, which also conceal piperuns, structural beams, etc.

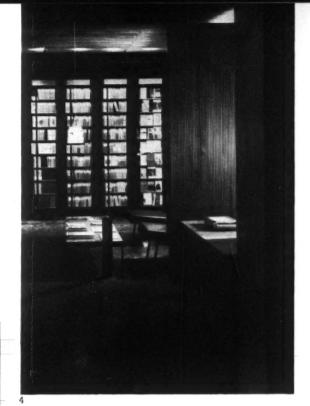
2, the public staircase down to the basement sales-area, built of mild steel, with African walnut handrails and treads of terrazzo carried in two-inch deep mild steel trays. Flooring throughout the sales-area is of black veined thermoplastic tiles.

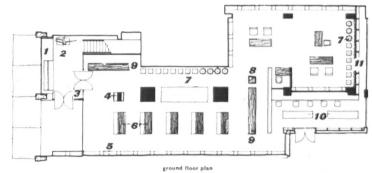
3. opposite, a view parallel with the street from the recess, through the entrance into the smoke-lobby separating the ground-floor sales area from

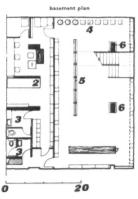
the basement—the doors to the ground floor are on the right immediately beyond the display case, the stairs down to the basement are against the far wall. The ceiling-slats are here seen edge-on; the sculpture, Fallen Bird is by Bernard Meadows. Another piece of sculpture, Homer, by F. E. McWilliam, faces the visitor from the depths of the shop when he enters the ground floor sales-area.

4, a partial view of the back part of the ground floor. The ribbed panelling is in grey-stained Abura, the chairs in black leather with matt-black steel frames (by Conran), the low table top in polished Derbydene marble, and the bookcases against the end wall revolve to give maximum displayshelf space in a restricted volume.



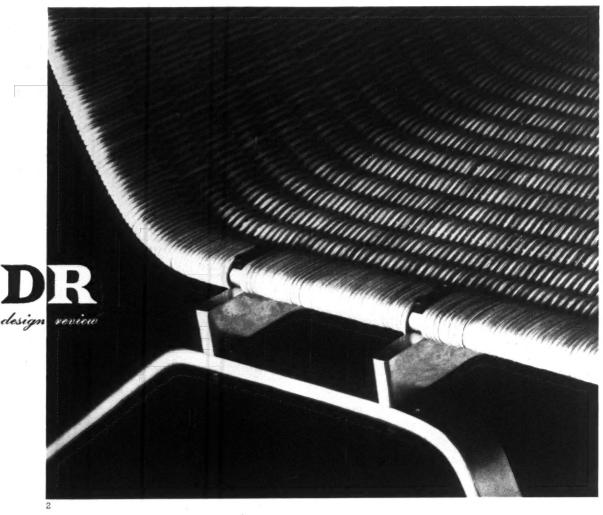






Key to basement plan
I, telephone exchange
2, packing table
3, w.c.s
4, revolving stacks
5, greeting card fitment
7, counter

Key to ground floor plan
I, window display
2, sculpture by Bernard Meadows
3, movable display board
4, exhibition case
5, shelving
6, display and couch
7, revolving stacks
8, sculpture by F. E, McWilliam
9, counter
10, packing benches
11, storage corridor





# Kjaerholm Range

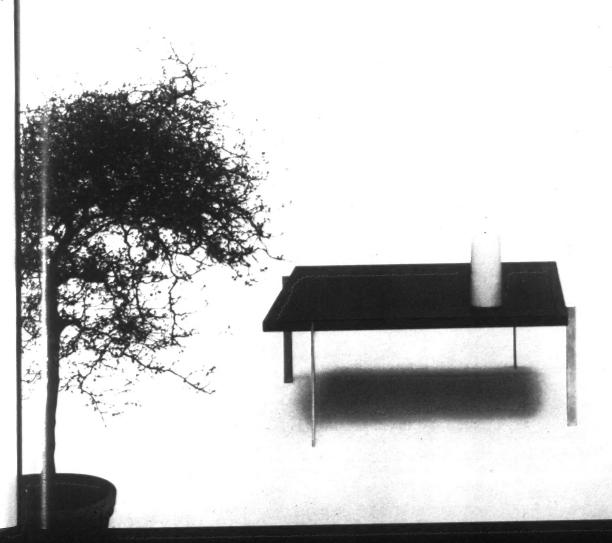
Poul Kjaerholm was awarded the Grand Prix at the Triennale Milan 1957 for his leather chair and he was joint winner with Signe Persson-Melin of the Lunning Prize 1958. He left the School of Industrial Art, Copenhagen, in 1952, and has since become acknowledged as one of Denmark's leading furniture designers. He is admired for his ruthless insistence on perfect detail and workmanship and the clear sighted logic of his functional approach to furniture. He uses steel for rectangular section frames combined with natural materials: leather, wood, slate, cane and rope.

His furniture is immensely assured. It is uncompromising and therefore makes stringent demands on the rooms in which it is used, but it has a sculptural appeal capable of adding distinction far beyond the purely functional. It is made by Kold Christensen of Copenhagen

and much of it can be bought at Woollands.

- 1, the prize-winning leather chair shows a marked resemblance to Mies van der Rohe's Barcelona chair. The leather cover is fixed to the webbing seat by neat turnbuttons which allow it to be removed for packing and cleaning. It is diagonally stitched and the leather can be black, tan, red or parchment colour. It costs approximately £36.
- **2,** a cane version is also made, and a detail of the frame is shown. The legs can be unscrewed from the seat supports for packing.
- 3, the low table, opposite, has an ash top with steel legs. The chair has an ash backrest and leather covered seat.
- **4,** opposite, a low coffee table has a slate top approximately 31 in. square placed loosely on a steel frame of four rectangular sections screwed together. It costs about £20 and is also made with a glass top.





# current architecture recent buildings of interest briefly illustrated

1, the hangar roof structure, of interconnected triangular precast and prestressed space frames.



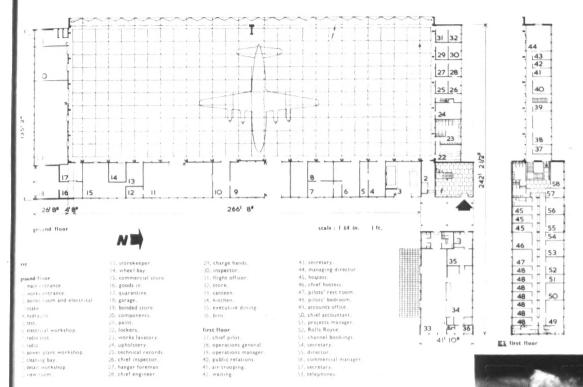
# HANGAR, OFFICES AND WORKSHOPS AT GATWICK AIRPORT

ARCHITECTS: CLIVE PASCALL AND PETER WATSON

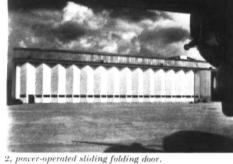
These buildings provide an operational base for an independent airline at Gatwick Airport in Sussex, and consist of a 282-ft. long hangar surrounded on three sides by annexes containing workshops, stores and offices, with a prestressed concrete apron in front. The roof of the hangar has interconnected 112-ft. triangular precast and prestressed space frames spanning the width of the building, with 8 ft. 8 in. deep triangular secondary beams. One wall of the hangar is entirely filled by the power-operated

sliding folding door and a high standard of daylighting is ensured by continuous patent glazing on three sides above the roof level of the adjoining buildings. The hangar is used primarily as a workshop and takes five planes.

The construction of the ancillary buildings is completely independent of the hangar and consists of precast r. c. frames expressed externally, and with infill panels consisting of aluminium windows and glazed between the windows to match the patent glazing of the hangar.

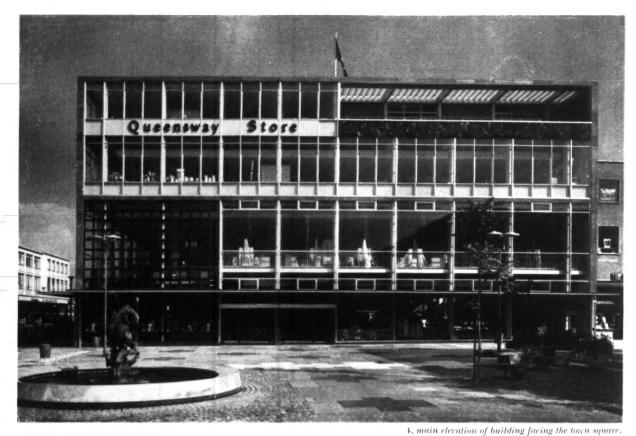


Hangar, Offices and Workshops at Gatwick Airport





3, from the south at dusk, showing hangar with workshops in foreground and two-storey canteen and sleeping quarters on right.



STORE AT CRAWLEY

DESIGNERS: GABY SCHREIBER AND ASSOCIATES
ASSOCIATE ARCHITECT IN CHARGE: R. G. THOMSON

Situated at the head of Queen's Square, the principal shopping precinct of Crawley New Town, this four-storey building contains both a self-service food market and a department store. The store is steel framed, with the spacing of bays determined by the position of the two escape staircases and arranged to keep the sales area as free from columns as possible. All vertical steelwork is encased in concrete and floors and roof are of hollow-tile reinforced concrete slab construction. The external glass walling has polished  $\overline{z}$  anodized aluminium frames and the roof is finished with built-up felt laid on  $\frac{1}{2}$  in, insulation board and covered with white spar chippings. A system of plenum heating combined with unit heaters allows the

circulation of cold air in the summer. Lines of fluorescent fittings are augmented by tungsten lights over sales fitments and chandeliers over the mezzanine floor.



6, south elevation showing aluminium shutter to the truck bay.



5, third floor internal court; offices on the left, canteen and cloakrooms on the right.



# EXHIBITIONS

PLATE AND PAINTINGS

There was a moment when the impassive face of Ian Fleming's latest villain showed a flicker of animation. 'Mr. Bond,' he said, 'all my life I have been in love with gold. I love its colour, its brilliance, its divine heaviness.' Thus far I am with Mr. Goldfinger. But his ambition to turn all the gold of the world into ingots is decidedly villainous. Already far too much of it is turned into ingots and hidden away in strongrooms. I dream of a return to barbaric display at Government level, following the conversion of our entire gold reserves into 'all manner of wonderful objects,' like those seen by Albrecht Durerin a great pile of gold looted from Mexico a year before Cortez conquered the Aztecs, and of which he so surprisingly wrote in his diary: 'All the days of my life I have seen nothing that has gladdened my heart so much as these things.'

Pre-Columbian objects have a way of looking as if they were made to please the sun which is not shared by the cups, tankards, candlesticks and ewers included in the Cambridge treasures recently lent to the Worshipful Company of Goldsmiths by the Colleges and University and the Fitzwilliam Museum, and very nicely displayed at Goldsmiths' Hall. These were all examples of secular plate and lacked the symbolism that equates gold with the sense of glory; nevertheless, the fine spread of golden objects in the main room had something of the tranquil authority of a sleeping lion. In other rooms there were glints here and there of the symbolical evaluation of the king of metals; in some of the illuminated manuscripts, in the gold leaf backgrounds of three panels of saints from a Sienese polyptych, and above all in Samuel Palmer's successful experiment with alchemy in the Fitzwilliam watercolour called 'The Magic Apple Tree,' where a rounded hill of ripe corn assumes a mystical golden splendour and approaches the sacred sensuality of the Song of Songs.

One more word about gold and I'll have done. None of the ecclesiastical plate of medieval Cambridge has survived. The work of confiscation and destruction started by the Commissioners of Edward VI was completed by Matthew Parker when he became Archbishop of Canterbury 2

on the accession of Queen Elizabeth. But his efficiency in this respect does not seem to have sprung from iconoclastic zeal, for he not only identified himself with the party that sought to establish a via media between Romanism and Puritanism, but was a generous donor of secular plate to three of the Cambridge colleges. Rather a decent type, I should say. He was included in the selection of portrait paintings, 1,



which ranged from Cranmer, who licensed Parker to preach, to one of the Mistresses of Girton College, painted by Stanley Spencer.

Most of the portraits of historical personages were conventional enough, and their interest was in strict ratio to the fame



of the sitters, but there were one or two exceptions, and the liveliest of them was a portrait of Sterne by Thomas Patch. It depicts Sterne bowing mockingly to a skeleton with a scythe, and I think he would have enjoyed the sequel if he had been given the opportunity of doing so, for his own skeleton was preserved at Cambridge for many years. Someone ought to have done a painting of Death presenting a scythe to Sterne's bones.

There were many fine things among the old master drawings and paintings. The drawing by Rubens of the naked back of a male nude, 2, is a superb rendering of flesh, and if I found it vaguely distasteful it is probably because I read D. H. Lawrence too religiously when I was young, for although it brought to mind Lawrence's descriptions of miners having their backs washed by discontented wives, the flesh is too soft and plump to represent Lawrence's conception of maleness.

Rubens would probably have shuddered at the sight of Gruber's skinny female figures and no doubt Lawrence would have seen them as a horrible symbol of the destructive element in woman.

The odd canvas or two which appeared from time to time in a dealer's gallery or a travelling exhibition did not prepare us for the Francis Gruber retrospective which was brought to the Tate Gallery by the Arts Council. Many of us had taken it rather too much for granted that his paintings of lean neurotic-looking women were obsessional and that he was still ringing the changes on this image of misery and disillusion up to the time of his death in 1948 at the age of thirty-six. The symbolical paintings with their surrealist overtones came as a complete surprise and showed that he was much more involved in some of the philosophical aspects of the modern movement than we had supposed. Then, again, although the women in his post-war paintings remain on the lean side and look as if they haven't bothered much with their figures, the opportunity of comparing them with earlier paintings afforded by the Tate show makes it evident that they are not intended as images of wretchedness and that their impact arises from the intransigence with which Gruber has depicted their nakedness. His 'Portrait of a Woman,' 3, painted in 1939, is the last word in disconsolation, but the study of a different model in precisely the same setting, 4, painted in 1944, creates quite a different atmosphere. It's not the last word in gaiety, but it's painted with a warm appraisal of the undistinguished figure, and





the setting is no longer a substitute for the abyss.

One critic who seems to have been thoroughly upset by Gruber's connections with surrealism, as if he thought that they in some way reduced his sincerity, contemptuously dismissed the series of feminine figures as a strip-tease because he noticed that the earliest on view is fully clothed and the last one naked in the back garden with flowers in her hair, and that, in between, some of them are in nothing but an open red cardigan. I think that this critic drew monstrously spiteful and disagreeable conclusions from observations which were not in themselves incorrect. Gruber's work was steadily becoming more and more sensuous and refined, and at the last he was arriving at a profound acceptance of the human condition: the critic who can relate Gruber's vision to popular pornography is on the way to jeering at Rembrandt's studies of Hendrickje Stoffels.

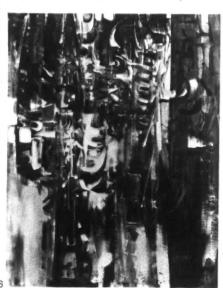
The gallery of H. Terry-Engell, in Bury

Street, St. James's, recently held a soberly | pleasant exhibition of nineteenth-century French landscapes which took its bearings from the Barbizon school and included many works of a later date painted in the same manner by artists whose names, I must confess, were previously unknown to me. It was open-air painting without impressionist colour, and after a while the sobriety and 'timelessness' gave me an odd feeling of loneliness. Apart from a rare glimpse of a peasant, these landscapes were deserted, and when at last I came upon a landscape by a painter named Laurens, 5, my relief and pleasure were unbounded, for it contained two young women who had obviously come from town. My response was ridiculously out of proportion to the occasion, since the picture, which put up a



very good show of having been painted outdoors, was all too evidently based on a photograph; but the women gave it time and circumstance and I shall always recall it with delight.

The paintings which Bryan Wynter has just been showing at the Waddington Galleries constitute his most important exhibition to date. He has very properly abandoned the attempt to adapt his sign language to illustration. His signs hang in long narrow clusters from the top of the



picture, like strings of onions, and they seem to be the issue of a delicately promiseuous association between Chinese script, magnified bacteria and small machine-parts on the one side, and analytical cubism and some aspects of the art of Matta on the other, 6. The effect is extremely decorative, and although the expressiveness of this language is limited. Wynter varies the predominant coloration in a way which produces a charming air of poetic moodiness.

Anna Salvatore, the Roman-born neorealist, whose latest show at the O'Hana Gallery has the distinction of being intro-



duced by Alberto Moravia (I seem to recall that her show at the Trafford Gallery had the same distinction) takes a robust if faintly operatic interest in the pleasures of teen-agers, 7, and she eleverly catches the gawky resilience of rock-'n'-rollers.



But her paint has an unpleasant quality of fluffy uncouthness, and her drawings remain the most presentable aspect of her work.

Nicola Simbari, another painter from Rome, recently shown at the Arthur Jeffress Gallery, has a much more subtle feeling for paint, and although he is at present slightly intoxicated by the speed and fluency with which a few turns of his brush can give an abstract a figurative content, his work has the kind of elegance that sometimes enchantingly renews the charm of a faded theme, 8.

Robert Melville

# WORLD

BELL TOWERS IN EUROPE

The campanili of Italy are, of course, famous, especially those of the north of the country, but many examples still exist of a type of bell tower which is comparatively unknown—that is the detached timber bell tower of Sweden, which, being the work of local peasant craftsmen, was a special kind of folk art.

It is said that Paulinus, Bishop of Nola in Campania, may have been the first man to apply large bells to churches round about x.D. 400. At any rate, for about a thousand years up to the time when the Renaissance dome began to supersede the Mediaeval tower, the effect of bells on architecture was immense. There was power in the bells and so they were often the jealously guarded property of the burghers and the citizens rather than of the priesthood and the chapter. Therein may lie one reason why bell towers were so often built detached from churches.

In most parts of Europe, but especially in the North, bells were believed to possess mystical powers as well as practical ones. They could be used to drive away evil spirits and they formed a protection against trolls, fire and lightning. Witches knew well the value of the grease that could be scraped from the bell axles.

In the seventeenth century nearly every church in Sweden had its separate bell tower and in spite of the depredations of time and of the Russian invaders, no fewer than 450 of these towers still stand. The typical selection illustrated here reveals the charm and variety of their forms.

Detached timber bell towers exist in other countries and it can be said that a Timber Tower Belt stretches from the Carpathians right across Hungary, Eastern Germany, Poland, Russia, Denmark, Finland, Norway and Sweden. In the Carpathians stone structure seems to have been the prototype and there the Renaissance was the best period. But in the Baltic countries the timber tradition goes back to pagan times, although the Baroque period produced in the end the best and most varied expression. The finest flowering of the craft occurred in Sweden—if we exclude the southern plain of Skania where the towers, as in Norway, tend to be small, unvaried and rather dull, perhaps because Skania did not form part of Sweden until the Peace of Roskilde established the country's natural boundaries in 1658.

Why were these towers built detached from their attendant churches—sometimes even when the church itself already possessed a tower? One possible reason has already been given. Another reason may have been that the great weight and movement of the bells required a stable, wellfounded structure which the church itself could not provide. Or perhaps-since the bells were valuable both in money and in their mystical associations it was wise to guard them against fire in a land of timber building where fires were frequent and disastrous; the church itself might burn, but the bells and the bell tower might survive. Perhaps in the end the separate tower became mainly an exuberant aesthetic expression of proud and specialized craftsmen.

Some of these Swedish towers were built to a great height so that their bells could ring out across the lakes and forests to the widely scattered populations. They tend to show regional distinctions in design, but two general types are evident—the Open Trestle or 'Bock' type, 1, and the Enclosed Tower or 'Torn' type (which may have had a precedent in the seige tower of clm), 2, 3, Both types seem to have been built since early times and often the two

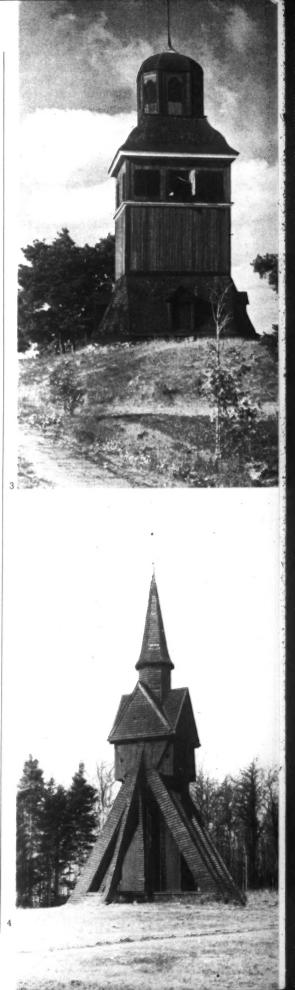
are combined in one structure, 4. The carlier examples are all protected by steeply sloping roofs of shingles with gable ends, while the later ones often have very tall spires shaped with ogee curves and onion domes.

The trestle type is most common in

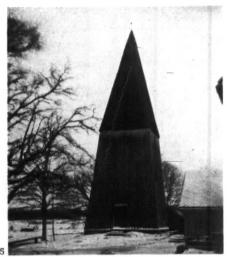




open tower at Skagershult.
 3, enclosed or Torn towers.
 combined trestle and enclosed tower at Visingso.



central Sweden, but the tower type is also found there. In Östergötland the towers are mostly square in plan. Västergötland has a speciality in the seventeenth-century pyramidal form, all enclosed with boards, 5. Jämtland was keen on an octagonal plan during the latter half of the eighteenth century. The Dalecarlian examples are mainly a combination of the trestle and tower types. The pure and open trestle type is found mostly in central and southern Sweden-Småland, Västergötland and Bohuslän up to Västmanland and Uppland. Farther north, no doubt for protection against the more severe climate, most of the towers are enclosed and of the pure tower type. Uppland and Västergötland



5, pyramid tower at Vastergotland.

possess the largest number of surviving towers.

The oldest surviving example of a timber bell tower in Sweden, and a fine one of the pure trestle type and typical in having its pine posts protected by tarred shingles of oak, is that at Söderköping, the old port and spa town in Östergötland. The work of one Anders Staplamakare, it was built in 1582, but is undoubtedly mediaeval in character.

How old is the tradition? A rune stone at Harg in Uppland erected in the first half of the twelfth century depicts a bell tower and a man below pulling the bell rope, probably as a death toll, 6, and this suggests that Paulinus, Bishop of Nola, was not the first man to apply large bells to churches. Another record of a bell tower is found on a twelfth-century tapestry from Skog in Hälsingland which depicts a square bell tower in a formalized manner. Interesting features of this depiction are the two carved dragons' heads projecting from the gable corners which reveal a link with the Norwegian stave churches, 7.

These stave churches are directly descended from the timber temples of the heathens, like that famous one which is known to have stood at the heathen centre



6, twelfth century rune stone in Uppland.

of Uppsala. In his reconstruction of this Uppsala temple, Sune Lindqvist has in fact relied on the bell tower at Häverö in Uppland as a structural descendant, 8. Among the oldest to survive and one of the most remarkable in the country, it has a grid plan of sixteen round posts sloping slightly inwards; the lower parts of the posts are joined by a double row of horizontal axed timbers, slotted at the junctions as in log-cabin construction, the spaces between being filled with stones to give stability to the tower.

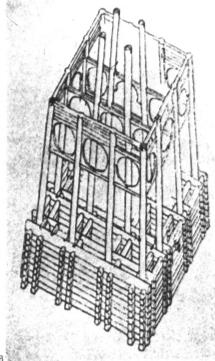
Another example which strongly suggests the ancient timber tradition of the



7, stave church in Berger

North is that at Trönö in Hälsingland with its solid, shingled posts, its steep shingled roofs and its decorated barge-boards and hips, 10, page 431. This example, which combines the tower type with internal trestle, stands over an enclosed hut, an arrangement which is fairly common in Hälsingland. These huts were sometimes used as armouries.

The best surviving towers belong to the seventeenth century and to the first half of the eighteenth century. In them the baroque influence is evident in the vigorous ogee curves of the tall steeples. These ogee curves were borrowed from the more monumental and sophisticated buildings of the towns, but the onion domes are probably an import from Russia. It is significant



8, Havero bell tower in Uppland

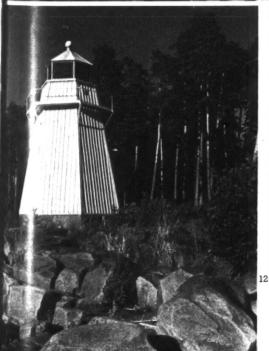
that Jämtland, a northern province, specialized in these oriental domes, though a delightful example can be seen as far



9, onion dome at Karlstorp in Smaland.







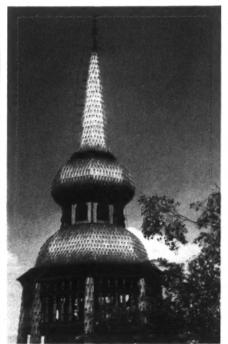
10, Trono tower in Halsingland.11, new tower at Karlskoga-Bofors.

12, lake-side lighthouse.

south as Karlstorp in Småland which was built in 1744, a year after the war with Russia ended, 9.

The craftsmanship of these eighteenth century towers is superb. Local schools of bell-tower builders were founded whose members, recruited from the local peasantry, developed a great pride in their skill. Even today the names of many of these craftsmen are remembered. Among the most famous was Per Persson i Stugun (1732-1815), a peasant who is known to have built one stone church, seven timber churches and six separate timber bell towers. A copy of one of his towers—that at Håsjö in Jämtland built in 1770 and standing 69 feet high—can be seen at Skansen, the open-air museum at Stockhelm, 13. It has an octagonal plan and a typical baroque spire with ogee and onion; most of it is covered with oak shingles proteeted with a mixture of tar and the unique Falu red paint of Sweden.

Another famous tower builder was Nils Uhrberg who was responsible for the tallest tower in Sweden at 138 feet—the one built at Hällestad, Östergötland, in 1732. It was presented to the Nordiska Museum by the Hällestad community in 1894 when their church burned down and it now stands at Skansen. This is a masterly work consisting of twelve pine pillars on a square plan supporting an enclosed bell chamber above which rises the baroque spire converted by broaches into octagonal forms. The whole is covered with the typical oak shingles, tarred for protection,



13. Hasjo tower at Skansen.

which give so many of these structures their textural character, distinctive and bizarre. Within the main pillars are cross timbers surrounding an enclosed staircase, forming the combination of the common tower and trestle types.

Bells have lost their ancient power to the banshee sirens and separate timber bell towers are now rarely built in Sweden except as revivals of a tradition which almost died out towards the end of the eighteenth century. Nevertheless, the tradition lives on in atavistic forms. You can see it, for instance, in such simple little structures as the bell tower in the grounds of the new crematorium outside Karlskoga-Bofors, 11, and, if we permit the replacing of the bells with lamps, in those delightful little white-painted lighthouses which lie along the shores of the great Swedish lakes, 12. Eric de Mare

# COUNTER-ATTACK

MATTERS OF TASTE

This month Bury St. Edmunds is holding a big historical pageant connected with the oath sworn by the barons in 1214 at the high altar of the Abbey to compel King John to ratify Magna Carta. It will be held in the Abbey Gardens, and will be the natural occasion for the expression of corporate pride—justifiable pride, for Bury is one of the handsomest and most balanced country towns in England. With corporate pride comes the thought of Improvements, and ironically enough three changes are proposed in Abbey Grounds, all praiseworthy in intention, which I feel will take away most of its character—a character emphatically worth preserving.

Bury was monastery first and town second. It was laid out as a new town in the late eleventh century to a checkerboard plan (which, unlike Salisbury, it has managed to overcome very successfully). The abbey was demolished at the Dissolution, leaving two big Perpendicular parish churches, one of them now the cathedral, and the abbey grounds settled down to mature, in a very English way: people built houses among the ruins when they were alive and got buried there when they were dead. By the nineteenth century the grounds had mellowed, just as though they were cellars of vintage port, into a perfect amalgam of past and present: and, surprisingly, the nineteenth century left well alone. The result is a leafy, serene, gently melancholy place, 1 and 2, that, due to tidving up everywhere else, can hardly be matched in the whole country.

It is unique: it is also out of fashion, at least in Bury, which can only see it as overgrown and untidy. The northern end of the grounds has already been tidied up, and called Abbey Gardens: what is proposed at the south end is a cleaning up and lawnifying, removing most of the gravestones and straightening out the informality. Abbey Gardens, 3, formal and rosebushy, shows the way the improvers are likely to be thinking if not the actual treatment proposed. Now, I dislike the style of the Abbey Gardens as much as I admire the other end of the precinct, and there are over the years more and more people who do the same. To put it at its lowest, the fashion in Improvements is changing. There is, of course, no question of absolute right or wrong about this: it is just a straightforward difference in taste and tempera-













1 and 2, the south end of the abbey grounds at Bury St. Edmunds. 3, what improvement has made out of the northern part.
4, the abbey ruins as excavated. 5, the ruins of the crossing tower, now being excavated, showing an abundance of flut rubble and a complete absence of architectural detail. 6, the house wedged in between the remains of the original west front.

ment, and will always exist, just as it existed in the eighteenth century between the le Nôtres and the Kents. Why not, therefore, keep both alternatives?—let the Abbey Gardens be as floral and formal as they like, and keep the southern end of the grounds in their present informality.

Exactly the same point of view can be applied to the second of the proposed improvements, the excavation and laying out of the Abbey ruins in customary Ministry of Works style. The northern end has already been treated in this way, 4; the results make me shudder, but that again is a matter of taste. The crossing of the church itself is now being excavated, having been stripped of its ivy and frilly bushes, and presents an eerie lunar appearance, 5. But the west front has a house planted firmly between what is left of the main

piers, 6, with people still living in it. This, surely is of far greater historical interest than one more lump of exposed flint rubble core—there is not a single bit of dressed or ornamental stone left on the whole site. All that can ever be recovered is a ground plan, so why bother? Again, why not attempt to cater for both sides: uncover the east end if there is any archæological profit to be got from it, and let the west end be—and not as a museum but as an inhabited house.

The third alteration is much more tangible, in the form of a Neo-Gothic crossing and quire for the cathedral, 7 and 8, and contingent openingsout for the sake of 'dignity' around the west end. The cathedral is a design of c. 1500 by John Wastell, which is an exact and rather depressing cut-rate edition of St. Mary's Church a hundred yards

away. In every respect—piers, arcades, clerestory framing, windows, spatial tension—it is the style of St. Mary without the quality: fifteenth century imitation gothic, if you like. So, as well as all the other arguments against building in a fake style there is the fact that it would be compounding a felony, as it were, because the original building is itself neither original nor particularly good. This is doubly sad because all the other good buildings in Bury have not tried to imitate anything else: the Norman bell-tower, the Decorated abbey gateway, Adam's Town Hall and the Georgian building sitting so happily in the background of illustration 2, are all as dissimilar in style as could be.

This proposed mass of flushwork and Perpendicular tracery is really a kind of easy way out; the real task would be to find, in modern terms, a space that would improve on and augment the existing building just as the Ely octagon augmented the Ely nave. It can be done—the Germans are doing it on a smaller scale in dozens of churches and American architects like Yamasaki and Rudolph are producing gothic spaces anyway (gothic space is not really an appendage of a style but an expression of a perennial part of human behaviour). In England we are still so obsessed with the Gothic Revival that we are incapable of creating gothic spaces without imagining stylistic trappings around them: then, inevitably, because





Additions to Bury St. Edmunds Cathedral by S. E. Dykes Bower. 7, the architect's impression of the cathedral from the south east. 8, south elevation, with the existing sixteenth-century nave on the left and the proposed new east end on the right.

they are applied and not felt, the trappings kill the spatial idea stone dead.

So there it all is: not, I hope, a discordant note in the pæan of pageantry, but a bit of honest disagreement very much in the Magna Carta tradition. English compromise is a bad thing if it means dilution all round; but applied in its original radical sense, as a harmonization of mutually existing differences, it is a vital town planning method, possibly the only sound method there is. It could well be applied here to satisfying all of the people some of the time.

Ian Naira



# PITCHED ROOF COVERINGS

by Peter Whiteley

# 3, unit coverings—concluded

Continuing the first of Peter Whiteley's reviews on pitched roof coverings, we published last month comparative cost tables relating to slates, shingles and concrete tiles. This month we finish the first part of the series by publishing similar tables dealing with clay tiles, thereby completing a cost survey of the chief pitched roof unit coverings available in this country.

proprietary name and description	size	weight per square laid, in cwts.	recommended minimum pitch of roof (effective)	colour and finish	(a) cost material ex works per square	(b) cost laid per square (material only)	(c) cost per square on plan of total structure including ceiling and insulation	remarks			
CLAY TILES (all tiles are calculated at 3 in. lap unless otherwise stated)											
JOHN BOARD	& CO. LTD., Brist	ol Road, Bridgwa	ter, Somerset					14.0			
					£ s. d.	£ s. d.	£ s. d.				
plain tiles (hand- made)	10½ in. by 6½ in.	11 cwt.	40	available in natural sand- faced and red sandfaced, dun sandfaced brown sand- faced, antique sandfaced and dun, silver-grey	£7 17s. 6d. for natural and red	13 3 0	41 2 0	plain tiles also avail- able as machine made in plain red, dun, silver-grey and brown			
				and brown	J						
'Granada' bold roll tiles (hand made)	16¾ in, by 14 in.	6 <u>1</u> cwt.	35	colours avail- able: natural sandfaced red sandfaced, dun, silver-grey, brown, dun sandfaced, other colours as above silver-grey sandfaced, brown sandfaced	prices for other colours slightly higher	8 8 0	36 7 0				
interlocking double Roman (breakjoint, hand made)	$16\frac{\pi}{4}$ in, by $13\frac{\pi}{4}$ in,	6 cwt.	35	plain red, natural sand- faced, red sand- faced other colours as above	prices for other colours slightly higher	8 5 0	36 4 0	also available as a straight joint tile at slightly less cost			
single Roman (hand made)	$13\frac{1}{2}$ in, by $10\frac{1}{2}$ in.	53 cwt.	35	plain red also in dun, silver-grey and brown	6 17 0 price slightly higher	9 18 0	37 17 0	also available as 15 in. by 10 in. tile			
Old English pantiles (hand made)	14 in, by 10 in,	6 <u>1</u> cwt.	35	natural sand- faced and red sandfaced also in dun, silver-grey and brown, dun sandfaced, brown sand- faced and antique sand- faced	6 4 0  price slightly higher	9 6 0	37 5 0	also made by this company: Minorca bold roll, Pooles (large and small), triple angular, treble tiles and a full range of special tiles to go with all the above ranges			
extruded clay pantiles (machine made)	15 in. by 10 in.	6 cwt.	35°	plain red also in dun, silver-grey and brown	3 18 0 price slightly higher	7 2 0	34 18 0				
G. TUCKER &	SON LTD., Lough	borough, Leicester	rshire								
plain tiles (hand made)	11 in, by 7 in.	113 cwt.	40°	all sandfaced: red, purple, brown thatch dun	} 7 0 0 7 5 0	10 4 0 10 9 0	38 3 0 38 8 0	full range of plain tile fittings available			

proprietary name and description	size	weight per square laid, in cwts.	recommended minimum pitch of roof (effective)	colour and finish	(a) cost material ex works per square	(b) cost laid per square (material only)	(c) cost per square on plan of total structure including ceiling and insulation	remarks			
JOHN BROWNE & CO. LTD., Old Taunton Road, Bridgwater, Somerset											
plain tiles (hand made) No. 3	10½ in. by 6½ in.	10 cwt.	40°	available in the following colours: red sandfaced, antique, dun, brown and Purple sandfaced	9 18 0 red sandfaced	£ s. d.		also available in red plain faced, dun, brown and purple as a machine made tile			
rainbar double Roman tiles No. 5	16½ in. by 13 in.	$6\frac{1}{2}$ cwt.	30	red (plain), dun, brown and Purple (plain) natural sand- faced, red sand- faced, antique, dun, brown and purple sandfaced	4 6 0		35 7 0 35 9 0	the head of this tile incorporates raised weather bars and pro- tected nail holes			
rectory tiles No. 6	123 in. by 111 in.	. 7 <u>1</u> cwt.	30"	red (plain), natural sand- faced, red sandfaced, dun, brown and purple (plain), antique, dun, brown or purple sandfaced	4 10 0 for natural sandfaced and red sandfaced	8 3 0	36 2 0	laid to a break joint and with double weather checks at head and protected nail holes			
west country pantile No. 7 (hand made)	13½ in. by 9½ in.	6½ cwt.	30 '	red (plain), natural sand- faced, red sand- faced, dum, brown or purple (plain), antique sand- faced, dun sand- faced, brown sandfaced, purple, green or blue glazed sandfaced	6 0 0 for red (plain) and natural sandfaced  price slightly higher	9 13 0	37 12 0	every tile in alternate courses once nailed, manufactured to B.S.S 1424			
pantiles (machine made) No. 7A	15½ in. by 10 in.	7   cwt.	35°	red (plain) dun, brown and purple (plain)	3 18 3 4 3 9		$\begin{array}{cccccccccccccccccccccccccccccccccccc$				
'County' fully interlocking pantile No. 14	16 in. by 10 in.	7 cwt. (at $2\frac{7}{8}$ in. head lap)	$22\frac{1}{2}^{\circ}-25^{\circ}$ according to exposure conditions	red (plain), dun, brown and purple (plain) natural sand- faced, red sand- faced, antique	5 11 .9	9 4 0	37 3 0	every tile in alternate courses once nailed			
				sandfaced, dun sandfaced, brown sand- faced, purple sandfaced	5 14 6	9 6 6	37 5 6				
'Somerset' interlocking tile No. 13 (side lock only, head lap variable)	15½ in. by 8 in.	6 cwt.	35°	red (plain), red sandfaced, dun, brown and purple, plain and sandfaced	3 16 0	6 8 0	34 6 0	manufactured to B.S.S. 1424. also made by this company; 'Homestead' tiles, double roll l.h.v. tiles, 'Monastery,' double Roman, Mar- seilles pattern, Broom- hall (Taylors patent) and Abbey (Spanish pattern); and full range of special tiles to go with all the above ranges			
HINTON, PERR	Y & DAVENHILL	LTD., Pensnett,	Brierley Hill, Staffo	ordshire							
Dreadnought' plain tiles (hand made)	11 in. by 7 in.	12 cwt.	40°	red sandfaced smokey black sandfaced, grey sandfaced	7 5 0 price slightly higher	10 10 0	38 9 0				
plain tiles machine made)	$10\frac{1}{2}$ in. by $6\frac{1}{2}$ in.	113 cwt.	40°	smooth red red and brown sandfaced dun sandfaced	best quality 6 7 6 6 13 6	9 9 0	37 3 0 37 8 0 37 14 0				

proprietary name and description	size	in cwts. of roof (effective) ex works		(a) cost material ex works per square	(b) cost laid per square (material only)	(c) cost per square on plan of total structure including ceiling and insulation	remarks .	
HENRY HAWK	KINS LTD., Longh	ouse Tileries, Can	nock, Staffordshire					
plain tiles (machine made)	10½ in. by 6½ in.	13 cwt.	40°	smoothfaced and in deep medium red sandfaced in moss tone and and brown heather	£ s. d. 5 15 0 best quality also available in commercials and seconds	£ s. d. 8 18 0	£ s. d. 36_17 0	,
COLTHURST S	YMONS & CO. LT	TD., Bridgwater, S	omerset			4		
plain tiles (hand made) No. 2	$10\frac{1}{2}$ in. by $6\frac{1}{2}$ in.	10 cwt.	40°	available in colours and finish: red sand- faced brindle, antique and multi- coloured sand- faced	8 13 0	12 4 0 14 19 0	40 3 0	also made as a machine made tile in red and dun (smooth) at a lower price
pantiles (hand made) No. 6	$13\frac{1}{2}$ in, by $9\frac{3}{4}$ in, $\frac{3}{4}$	61 ewt.	85 °	red (smooth), dun (smooth), red sandfaced brindle, antique and multi sand- faced	6 10 0 for red sand- faced higher price	8 15 0	36 14 0	also obtainable in various glazes
double Roman (hand made) No. 7	$16\frac{1}{2}$ in, by $14$ in.	6 cwt.	35°	red (smooth), red sandfaced, dun (smooth), brindled, antique and multi sand- faced	4 10 0 for red sand- faced only	6 17 6	34 16 6	also obtainable in various glazes. may be fixed by the contractor's patent 'secure' clip system
interlocking double Roman (hand made) No. 11 break- joint tiles	16½ in. by 13½ in.	6 cwt.	30 %	as above	5 9 9 for red sand- faced only	7 19 6	35 18 5	also available in a smaller size No. 11A 15½ in, by 11 in, also obtainable in various glazes
'Italian' over and under (hand made) No. 13B interlocking	15½ in, long tray and roll together cover- ing 11¾ in.	10 cwt,	35 °	available in red sandfaced, brindle sand- faced, antique sandfaced and multi sandfaced	8 10 6 for red sand- faced only	10 16 0	38 15 0	these tiles are normally fixed direct to boards and felt, with vertical battens to take roll tiles only
'Bambino' inter- locking (hand made) sidelock only	13½ in. by 10½ in.	7½ cwt.	35	red sandfaced, brindle sand- faced, antique sandfaced and multi sandfaced	7 0 9 for red sand- faced only	9 9 0	8 0	also available in various glazes. also made by this company: single Roman, secure system (s/s), triple tile (various), Pooles tiles, 'Spanish' (over and under), 'Lido.' 'Reynardo,' and full range of special tiles to suit all the above ranges
G H DOWNING	G & CO LTD B	amnton Hill. New	castle, Staffordshire	e.				
'Acme' plain tiles	10½ in. by 6½ in.		40°	red (smooth- faced), best quality, commer- cials, seconds	4 12 6 for 'bests'	7 17 0	35 16 0	manufactured to B.S.S 402/1945
Acme' <sub>)</sub> sand- ttorm plain tiles	$10\frac{1}{2}$ in, by $6\frac{1}{2}$ in.	11½ cwt.	40°	sandfaced in the following colours: red, purple, Tudor, heather, farmhouse, brown, crystal grey, Cotswold grey, in three qualities	5 12 9	8 16 0	36 15 0	A full range of specials is available to match this range
Acme' inter- ocking tiles	$11\frac{1}{2}$ in, by $8\frac{1}{2}$ in,	7 4 cwt.	35°	best red, red multi sandfaced best red brindled (smooth), best red (smooth)	5 13 0 slightly lower price	7 19 0	35 18 0	

proprietary name and description	size	weight per square laid, in cwts.	recommended minimum pitch of roof (effective)	colour and finish	(a) cost material ex works per square	(b) cost laid per square (material only)	(c) cost per square on plan of total structure including ceiling and insulation	remarks			
THE HUMBER BRICK & TILE CO., Barrow Haven, Lincolnshire											
				4	£ s. d.	£ s. d.	£ s. d.				
'Humbrian' pantile	13½ in. by 9½ in.	63 cwt.	35° 40°	natural red antique sand- faced, red and brown sandfaced	3 3 9 3 19 0	5 16 0 6 12 0	33 15 0 34 11 0				
French tile	$13\frac{1}{2}$ in. by $9\frac{1}{2}$ in.	63 cwt.	35° 40°	natural red antique, red brown sandfaced	3 7 9 4 3 6	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	33 19 0 34 16 0				
corrugated tile	13½ in. by 9½ in.	63 cwt.	35°-40°	as above	3 7 9	6 0 0	33 19 0				
LANGLEY LON	DON LTD., 163-7,	Borough High St	treet, S.E.1 (agents	(and importers)	for a wide range	of tiles)					
'Cloister' single Roman (hand made)	16‡ in. by 13‡ in.	7¾ cwt. (at 3¼ in. head lap)	35°	natural red prices London area	delivered to site			Every tile to be twice nailed			
				red, brown and dun sandfaced	9 8 2 9 17 7	12 5 0 12 16 0	40 4 0 40 15 0				
'Langhome' standard English pantile	$13\frac{1}{2}$ in. by $9\frac{1}{2}$ in.	74 cwt.	35	natural red autumn red and dun sandfaced	5 14 1 6 16 11	8 4 0 9 18 0	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	fixing: every tile to be once nailed			
fully interlocking improved pantiles	13% in. by 10 in.	7½ cwt.	30	natural red antique sand- faced	6 10 0 6 15 6	9 11 0 9 18 6	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	every tile to be once nailed			
				multi-coloured purple, chestnut and black glazed (semi-matt)	7 13 0 9 17 6	10 17 0 13 6 0	38 16 0 41 5 0				
'Priory' bold roll variegated tiles, 10	13% in, by 10% in.	7½ cwt.	3.5	variegated smooth finish	8 5 0	11 7 0	39 6 0	as above this tile is a boldly profiled pantile			
C.D.N. (Belgian) fully interlocking tiles, 11	11½ in. by 8½ in. 7 cwt.	7 cwt.	30	natural red brown, antique and dark red	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	9 12 0 10 3 6	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	these fully interlocking tiles have additional weather protection in			
				matt green black, deep brown, teapot brown glazed	9 0 6 13 0 0	12 5 0 16 11 0	40 4 0 44 10 0	the form of weather stops and a raised collar round the nail hole additional green and blue glazes available			
'Sterreberg' fully interlocking	14 in. by 9½ in.	8 cwt.	30°	natural red	7 11 0 8 0 8		38 8 0 39 1 0	every tile to be once nailed			
pantile				brown, antique, dark red matt green black, deep brown, teapot brown glazed	8 0 8 9 11 0 13 17 5	12 16 0	40 15 0 45 3 0	additional green and blue glazes available a full range of 'specials' is available for all the above tiles, including glass tiles for loft lighting			
MAIDENHEAD	BRICK & TILE O	O. LTD., 'Inholme	es,' Burgess Hill, S	Sussex							
plain tiles (hand made) also machine made	11 in. by 7 in. 10½ in. by 6½ in.	11 cwt.	40°	hand made natural	7 6 9	10 10 0	48 9 0				
THE METALLIC	TILE CO. LTD.,	P.O. Box 4, Ches	terton, Newcastle,	Staffordshire							
Metal' plain iles (machine	10½ in, by 6½ in.	11 cwt.	40°	red (smooth) pressed	5 8 0 (best)			full range of fittings and specials to match			
nade)				red and purple sandfaced brown, russet and grey	5 12 0 (best) 5 16 6 (best) prices of com- mercials about 10% less.		36 18 0	plain tiles			
SWALLOW TILI	ES LTD., Bookhur	rst Brick and Tile	Works, Cranleigh,	Surrey							
- 1	10½ in. by 6½ in.		40°	dark and medium antique	6 5 0	9 9 0	37 8 0	947			

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proprietary name and description	size	weight per square laid, in cwts.	laid, minimum pitch colour and finish materia		ks	(b) cost laid per square (material only)			(c) cost per square on plan of total structure including ceiling and insulation		are an al are ing and	remarks	
T. E. WALLEY LTD., Rosemary Hill Tileries, Silverdale, Newcastle, Staffordshire													
plain tiles (hand made)	10½ in. by 6½ in.	11½ cwt.	40°	grey, antique for 'bests' dark red, red brindle, purple	£ s. 8 1 7 13 for 'bests'	0	11	8. 7 19	6	38	8. 6 18	6	full range of plain tile fittings available
plain tiles (machine made)	$10\frac{1}{2}$ in. by $6\frac{1}{2}$ in.	11½ cwt.	40°	sandfaced, all colours as above plain smooth- faced in light and dark red and brindled	5 16 5 7					36 36			
WHEATLOY &	CO. LTD., Spring	field Tileries, Tren	t Vale, Stoke-on-T	rent									
'Triton' pantiles (hand made)	13½ in. by 9½ in.	9 cwt.	35°	red, light brindled and light multi- coloured medium brindled stained, green and variegated lichen	6 18 7 13 9 4	0	11	1	0		0	()	each tile in every alternate course
'Romulus' tiles, Roman tiles (hand made)	13¼ in. by 11¼ in. including roll widening from 3½ in. at head to 4½ in. at tail	10¾ cwt.	85°	red, light brindled and light multi- coloured medium brindled stained lichen	8 °3 9 1 10 17	6	12	13	0	39 40 42	12	0	also manufactured by this firm: Milan tiles, Seville (Spanish) tiles
HENRY WILLI	AMSON & CO. LT	D., North Bridge,	Hull, Yorkshire										
'Newport' pan-	13¼ in. by 9¼ in.	71 cwt.	35°	natural red	3 3	6	5	17	6	33	16	6	also manufactured by this firm: natural red

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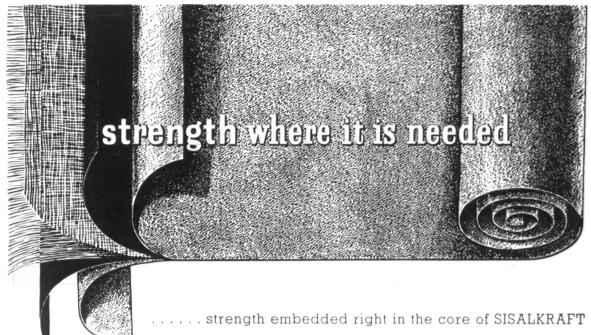
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### THE INDUSTRY

#### Asphalte Pocket book

The NAMMC have issued a booklet (which incidentally is made to the A6 size now incorporated into B.S. 1311—15 cm. by 10.5 cm.) for clerks of works. It explains in detail how asphalte should be applied and protected for basement, roof and floor work, deals with problems of storage, remelting, underlays, trapped moisture, indeed with all the problems of this technique. The idea is that clerks of works who study this book will be better equipped thereby to supervise and check mistakes or bad workmanship. One slightly alarming suggestion for the release of trapped moisture in roofs is to build 12 in. high by 27 in. long brick ventilators—one to every 60 yards super of roof, to be either left there or taken away when the moisture has gone. The architect cannot help wondering if there is not a less cumbrous method.

The booklet ends with tables of covering capacities and lists of British Standard specifications for sphalte work. Clarity of presentation would have been improved by less text and more drawings.

Natural Asphalte Mineowners and Manufacturers Council, 94 Petty

### France, S.W.1. Pre-cast floors

One useful feature of a new pre-cast floor catalogue is a very extensive table of weights of various materials. The rest of it is devoted to details of the firm's methods for floor bearings, eaves treatments, etc., illustrated by rough sketches. Girlings Ferro Concrete Co. Ltd.

### Demountable partitions

The three-quarter height partition seemed at one time the sort of thing that office managers would ask jobbing carpenters to run up for them, but with increasing knowledge of acoustic control, it may come back at a higher level. Luxfer Ltd. produce what they call Techniplan units in four different heights from 3 ft. 6 in. to 7 ft. and as many as seven different widths. Units fit into posts, finish clear of the floor like lavatory partitions, can be had with glass, metal or acoustic board tops, can accommodate electric wiring and are not apparently fixed to the floor, except where doors occur. The catalogue contains one puzzle: doors are advertised as being packed with 'sound proof material' which would seem wasteful where air paths are not stopped. Unfortunately, no prices are given.

Luxfer Ltd., Waxlore Road, Harlesden,

### Fibrous Plaster

This material, formerly the preserve of the neo classicist, has been coming into its own again. At the same time a growing scarcity of plasterers for work on the site has been nearly matched by an increasing number of shop plasterers, many of them from the film industry so I am told.

One such specialist firm, Jonathan James Ltd., now advertises a range of panels under the name 'Plasrib': 2 ft. square, 1½ in. thick reinforced with aluminium rods and nylon fibre.

in various patterns of ribs and low relief motifs. Some of these are sound absorbing—the catalogue is a little ambiguous about this—and obtainable with thermal insulating backing. The panels for ceilings are fixed to a suspended timber or metal framework on hangers and are removable for access to concealed services. The hanging device is ingenious yet simple to install and has been developed in conjunction with Campbell Denis Ltd.

Jonathan James Ltd., 55-57 Lacey Road, Putney, S.W.15.

### **Roof Decking**

Another proprietary roofing system on the market. It is called Pyrodek and consists of bulb angles, about 2¼ in. deep at 32 in. c.c. tack welded to the structural purlins or beams. Between these are laid 'formboards' of some unspecified non-impermeable material and over these again, square mesh galvanized reinforcement. Then the concrete pump is set going to deliver gypsum concrete through a pipe to fill up to at least a 2 in, thickness. Within 24 hours this is ready for the three-layer felt and granite top-ping. Roofs may be flat or pitched, and the company has worked out a number of eaves and edge treatments which their catalogue shows. One slight drawback is that the soffite must be left unpainted for a year to allow the moisture to dry out of the gypsum, another that the U value is 0.38 although fibreglass 'formboards' bring it down to 0.16. One wonders whether it would be worth while to try the possibilities of making this form of construction into decking units in the workshop to avoid site

welding and the drying out problem.

D. Anderson & Son Ltd., Old Ford,
Trafford, Manchester.

#### Slate

Three RIBA award winning leaflets giving technical information on cills, copings, and claddings have been issued by a slate firm. They are to A4 size, give their information economically and dispense with 'advertising'—which is very refreshing. It is a pity that cost information was not included.

Limestone and Green Slate Slab Co. (Westmorland) Ltd.

### CONTRACTORS etc

Lodging Houses for Magdalene College, Cambridge. Architect: David Roberts. General contractor: Kidman & Sons. Sub-contractors: Demolition: A.J.Nunn & Son Ltd. Excavation: The Franki Compressed Pile Co. Slate window surrounds: The Bow Slate & Enamed Co. Copper special roofings: T. R. Freeman. Roof lights: Lenscrete Ltd. Linaleum: Eaden Lilley & Co. Sanitary fittings: Pratt (Watford) Ltd. Casements: The Crittall Manufacturing Co. Tiling and plastering; G. Cooke & Sons Ltd. Marble: Fenning & Co. Suirtreads: Hornton Quarries Ltd.

Lodging Houses for Clare College, Cambridge. Architect: David Roberts. General contractors: Kerridge Ltd. Sub-contractors: State cladding and cills: The Bow State & Enamel Co. Woodblock

[continued on page 442



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Papermill at Northfleet. Architects: Farmer & Dark. General contractors: Higgs & Hill Ltd. Sub-contractors: Piling: The Cementation Co. Dampcourses: Engert & Rolfe Ltd. Bricks: Sevenoaks Brick Works Ltd.; Sussex & Dorking United Brick Co.; Ux-bridge Flint Brick Co.; The Stourbridge Glazed Brick & Fireclay Co. Structural steel (machine house): Wright Anderson & Co.; (mill offices): Hills (West Bromwich) Ltd.; Asphalte roofs (machine house): The Limmer & Trinidad Lake Asphalte Co.; Bitumetal roofs: Wm. Briggs & Sons Ltd. Patent glazing (machine house): Williams & Williams Ltd.; Glazed screens. Halins & Williams (Chester) Ltd.; Frederick Braby & Co. Woodblock floors (mill offices): Hollis Bros. Ltd. Patent flooring: Flooring Services (Croydon) Ltd.; The Adamite Co. Precast concrete stair treads: Precon Ltd. Road surfacing: Val de Travers Asphalte Ltd. Sewage pumping installation: Wallwin (Pumps)
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& Co.; A. Johnson Bros. Ltd. Folding gates and rolling shutters: Potter Rax Ltd. Fireproof doors: John Booth & Sons (Bolton) Ltd. Doors: Walter Lawrence & Son Ltd. Iron staircases and roof balustrades: F. A. Norris & Co. Handrailing: Lionweld Ltd. Crane access ladders: Haywards Ltd. Sunblinds: London Blinds Ltd.; Danaura Ltd. W.C. partitions: Danaura Ltd. W.C. partitions: Venesta Ltd. Floor and wall tiling (mill offices): Carter & Co. Glass-fibre water storage tank: Microcell Ltd. Incinerators: Hygienette Manufacturing Co. Shrubs and trees: Gilliam & Co. Indoor Plants: Elm Garden Nurseries. Lockers: The Speedwell Gear Case Co.; W. B. Bawn & Co. Lifts: J. & E. Hall Ltd.; Wm. Wadsworth & Sons Ltd.; Maryatt & Scott Ltd. Clocks: I.B.M. (U.K.) Ltd. Illuminated signs: The Franco British Electrical Co. Column mosaic: Carter & Co. Curtain walling (mill offices): The Morris Singer Co. Cork flooring: E. J. Elgood Ltd. Reinforcement: The Rom River Co. Precast concrete floor slabs: Mears Bros. (Contractors) Ltd. Slate cills: Bow Slate & Enamel Co. Flush doors: Saro Laminated Wood Products. Duct covers: Broads & Co. Heating grilles: Matthews Refractories Ltd. Fibrous plaster (to ceilings and column casings): Plaster Decoration Co. Mosaic panels, terrazzo floors: Mosaic & Terrazzo Precast Co. Car-pet and furniture (managerial suite): Hille of London Ltd. Veneered plywood panelling: Wm. Mallinson & Sons Ltd. Fencing: Bayliss Jones & Bayliss Ltd. Reinforced concrete chimney: Bierrum & Partners Ltd.

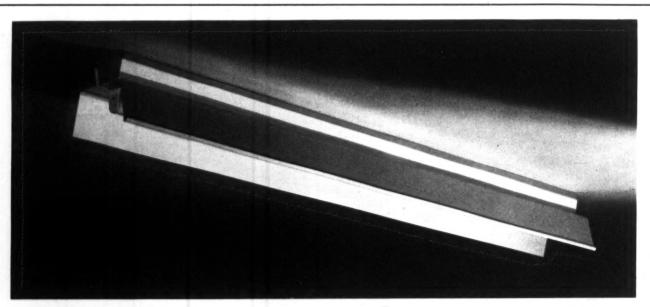
. Bookshop in Baker Street. Architect: David Rock. Shopfitters: Frank W. Clifford Ltd. Sub-contractors: Floor heating: Electra (Birmingham 1935) Ltd. Fentilation: Heat Insulation & Ventilation Co. Escape hatch: Luxfer Ltd. Terrazzo: Zanelli (London) Ltd. Marble: Nine Elms Stone Masonry Works. Sanitary fitting: A. D. Foulkes Ltd. Floor tiles: Armstrong Cork Co. Glass: James Clark & Eaton Ltd. Royal crest: London Sand Blast Decorative Glass Works Ltd. Light fittings: Oy Stockmann, AB Helsinki; Atlas; Forest Modern; Lounge chairs and desks: Conran Furniture Ltd. Curtaining: Tibor Fabrics.

Hangar, Offices and Workshops at Gatwick Airport. Architects: Clive Pascall & Peter Watson. General contractor: & Peter Alfred McAlpine & Sons Ltd. b-contractors: Concrete blocks: Sub-contractors: Concrete blocks: Vitreous Concrete Co. Reinforced concrete: The London Ferro-Concrete Co. Bricks: Sydney A. Hunter Ltd. crete: Steel lattice beams: Sommerfelds Ltd. Structural steel: R. Smith (Horley) Ltd. Mosaic tiles: Dennis M. Williams Ltd. Partitions: Thermalite Ltd. Double glass and infill panels: Plyglass Ltd. Patent glazing: Mellowes & Co. Terrazzo floors: Jaconello Ltd. Cork and thermoplastic floor tiles: Armstrong Cork Co. Waterproofing materials: Johnson Floor Co. Central heating: Saunders & Taylor Ltd. Boilers: G.W.B. Furnaces Ltd. Electric light fixtures: Crompton Parkinson Ltd.; Strong & Co.; Atlas Lighting Ltd. Ventilation and kitchen equipment: Benham & Sons Ltd. Sanitary fittings: John Bolding & Sons Ltd. Door furniture: Alfred G. Roberts Ltd. Internal telephones: Dictograph Telephones Ltd. Rolling shutters: G. Brady & Co. Hangar doors: Esavian Ltd. Plaster: Mann Bros. Ltd. Joinery: Pochins (Manchester) Ltd. Tiling: Allan & Cairns Ltd. Hydraulic floor lifts: Weaver Manufacturing & Engineering Co. Gantries: British Electrical Repairs Ltd. Signs: Neoflo Signs Ltd. Lavatory partitions: Flexo Plywood Industries Ltd. Asbestos spray ceilings: Turners Asbestos Cement Co. Road surfacing: Tarpaving & Tarmacadam Ltd. Roof decking: Stramit Boards Ltd. Paint: Hadfields (Merton) Ltd. Plastic-faces window boards: Berite Ltd.

Store at Crawley, Architect: R. G. Thomson. Consultant Designer: Gaby Schreiber. General contractor: Welwyi Builders Ltd. Sub-contractors: Water proofing compounds: R.I.W. Protective Products Ltd. Concrete blocks: Broad & Co. Bricks: High Brooms Brick & Tile Co. Precast concrete grille: J. A King & Co. Structural steel: Dawnay Fireproof construction: Kleine Co. Slate facings: Setchell & Son-Ltd. Roofing felt: Permanite Ltd Glass: F. Bowman Glassworks Ltd Curtain walling: Fredk. Braby Ltd P.V.C. tiles and sheet: Phoenix Rubber Co. Ventilation and centra heating: White, Bays & White Ltd Kitchen equipment: Benham & Sons Ltd. Electric light fixtures: George Forrest & Son (1950) Ltd. Plumbing Home Counties Plumbing Ltd. Sani-tary fittings: Adamsez Ltd.; Allied Ironfounders Ltd. Door furniture: James Gibbons Ltd. Windows for internal court: Williams & Williams Ltd. Metal roller shutters: Haskins Roller Shutters, Sunblinds: J. Avery Rober Smitters, Sanotians; J. Avery & Co. Metakeork and joinery: R. Smith (Horley) Ltd. Marble: J. Whitehead & Sons Ltd. Tiling: Langley London Ltd. Waltpapers; Wallpaper Manufacturers Ltd. Signs and shop fittings: Courtney, Pope Ltd. Entrance doors: Davis Ridley & Co. Lifts: Waygood Otis Ltd. Cranes: Palmers Travelling Cradles & Scaffold

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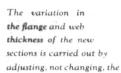
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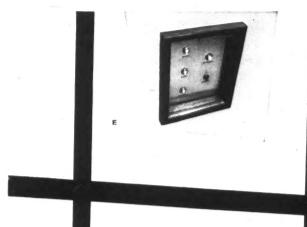


rolls. The small diagram shows that adjustment does not appreciably alter the surfaces shaded in red.

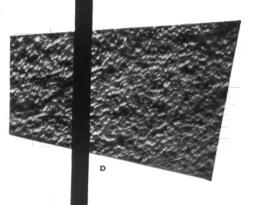


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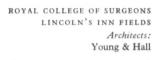


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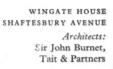




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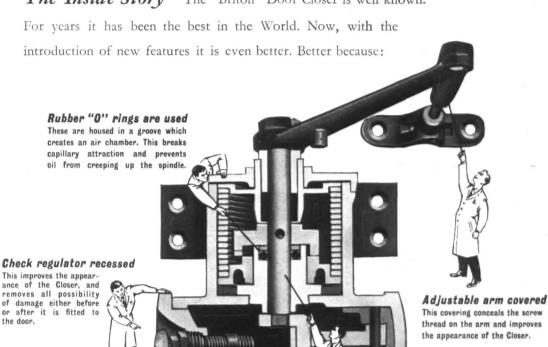
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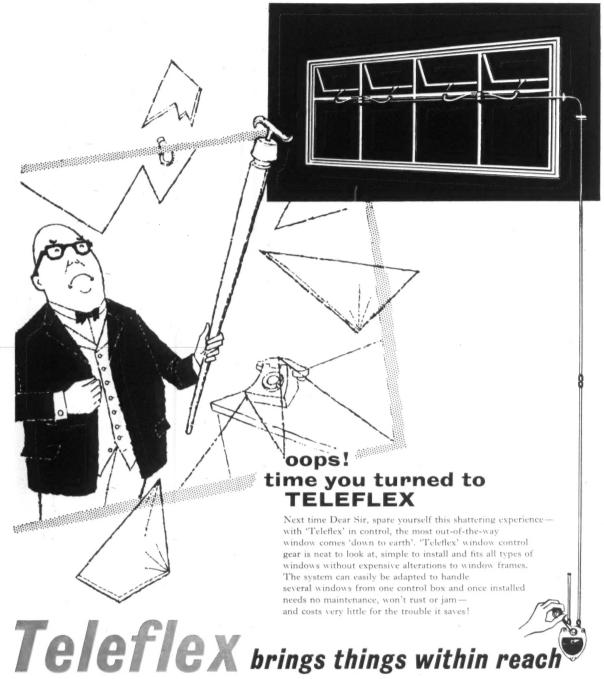
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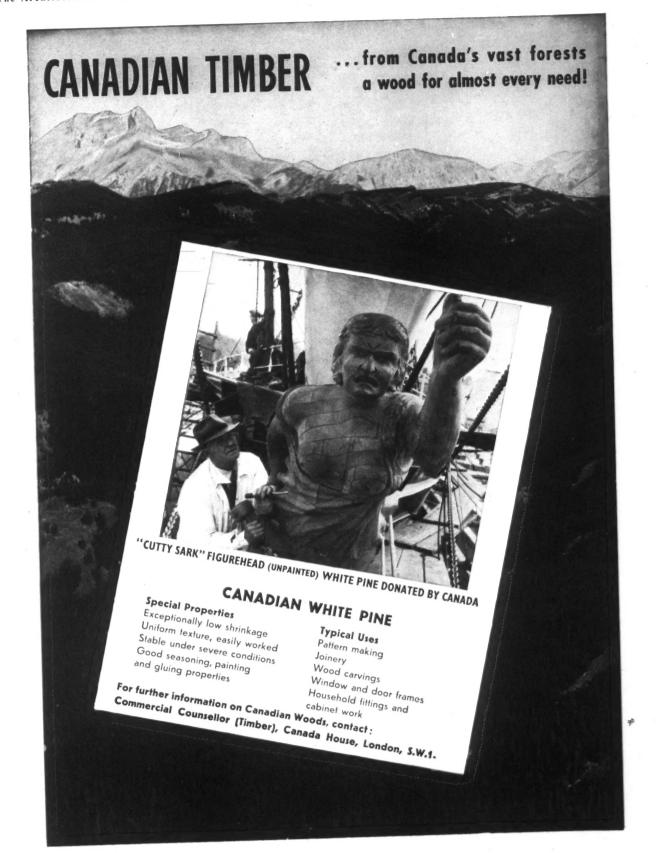
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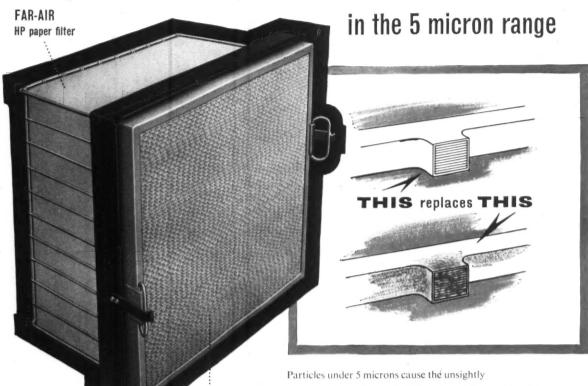
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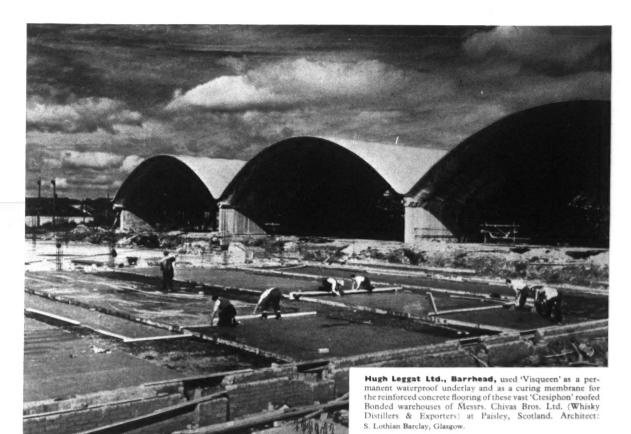
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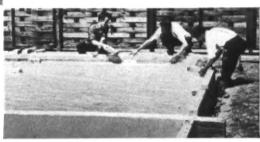
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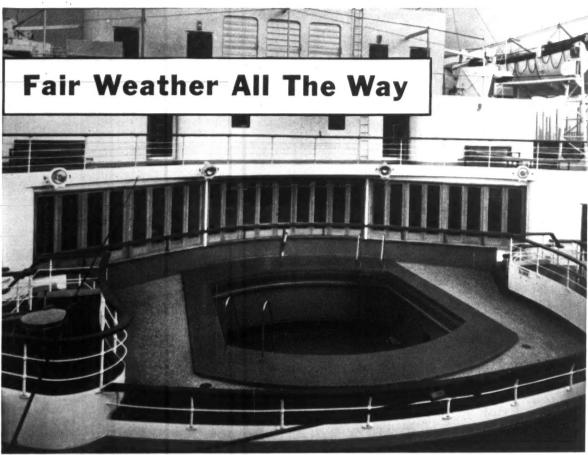
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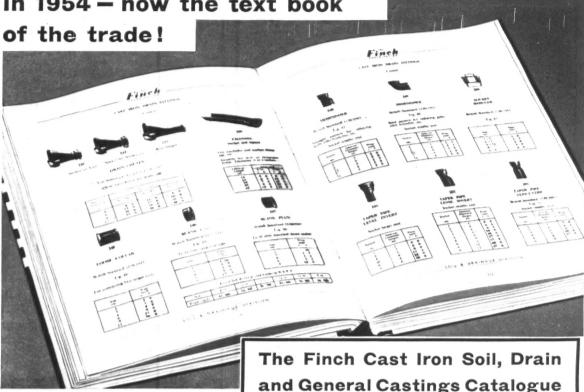
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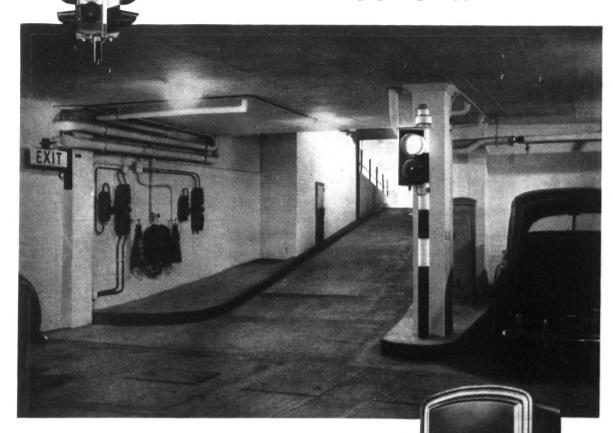
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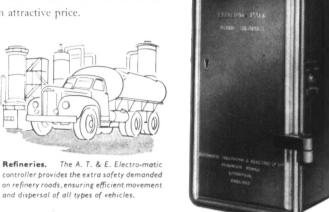
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controller provides the extra safety demanded on refinery roads, ensuring efficient movement and dispersal of all types of vehicles.





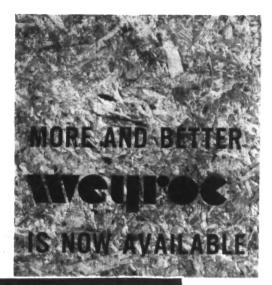
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AT 10832

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Blue Label werroc has been discontinued and in its place comes a new, improved form of werroc... in quantities never possible before. This new, improved werroc is lightweight, strong, stable and durable, with smooth-sanded moisture-resistant surfaces for easier working. In short, a very much more precise board than before. As such, it has marked advantages for almost every job in building\* which calls for flat-form timber. This new werroc is available...

in a choice of boards.

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layer construction board 8' x 4' boards medice ,38,

graded density board 12', 8' and 4' x 5'8" boards

Both boards produced in  $\frac{1}{2}$ ",  $\frac{5}{6}$ " and  $\frac{3}{4}$ " thicknesses nominal and cost between  $1/1\frac{1}{4}$ d. and 1/6d. per sq. ft. (according to thickness).

Although these Boards are almost identical in strength characteristics and surface properties, we recommend WEYROC '34' particularly for the Building Trades. This is because it is available in the standard building board size and because it has a slightly higher impact resistance.

**N.B.** These Boards are not suitable for suspended flooring.

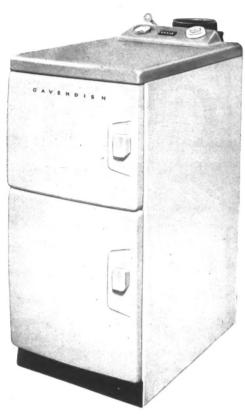
As Blue Label WEYROC has now been discontinued, this means that there is at present no WEYROC board for flooring. However, it is our intention to produce a new, special flooring grade in the very near future.

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	No. 4	
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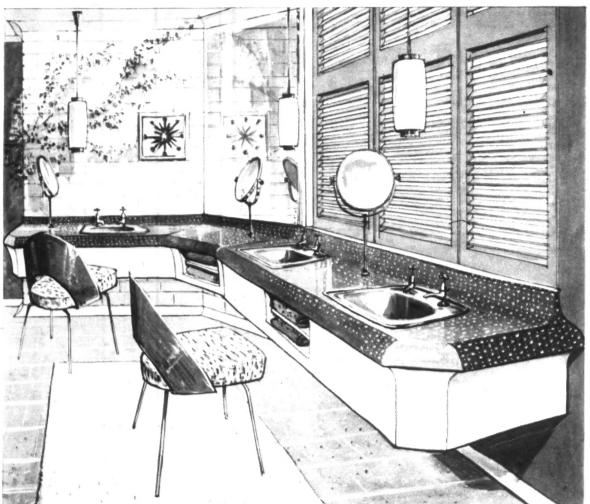
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in hotels, where quality sets the tone, where breakage can mean costly replacements & loss of revenue, where good looks must combine with robustness.... with dependable glazed fireclay, first cost is last cost.

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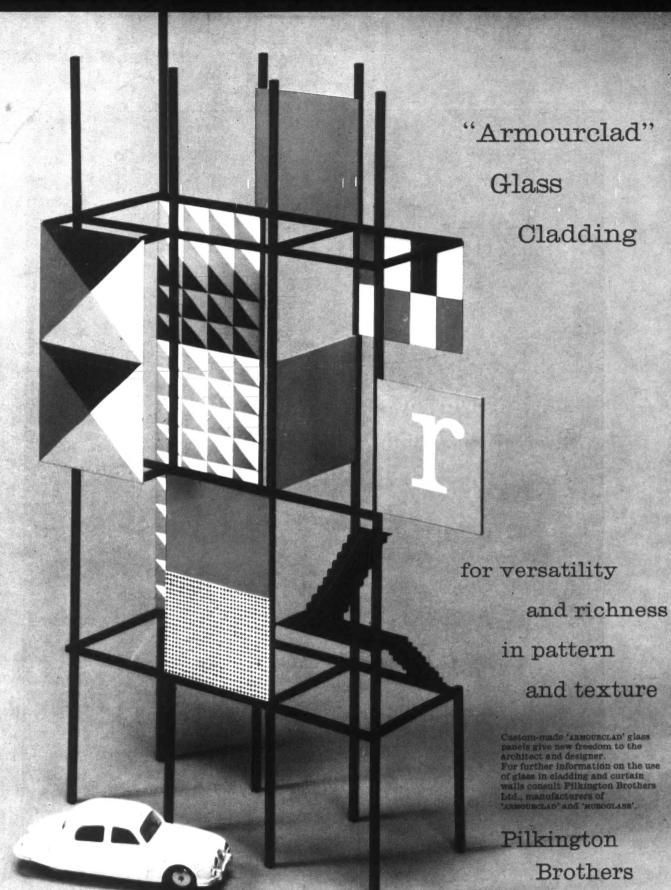
## VANITORY units!

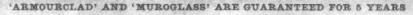
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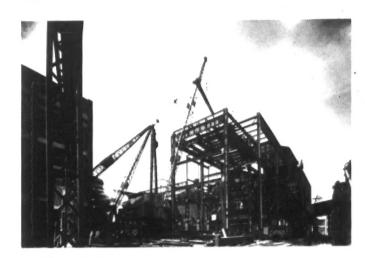
In addition at Ellesmere Port and as a direct contract to Bowater Paper Corporation, we carried out the fabrication and erection of the Pulp Stack Gantries. At Northfleet in conjunction with the Architects, Messrs. Farmer & Dark, we carried out the design, fabrication and erection of:

5 6 MACHINE BUILDING
No. 5 6 MACHINE FLOOR
No. 6 REEL STORE
REEL STORE
MECHANICS SHOP
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In all on the Northfleet site we were responsible for approximately 5,000 tons of structural steelwork and it has been our privilege to have contributed to this expansion of Bowaters.



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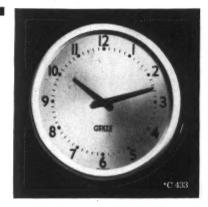
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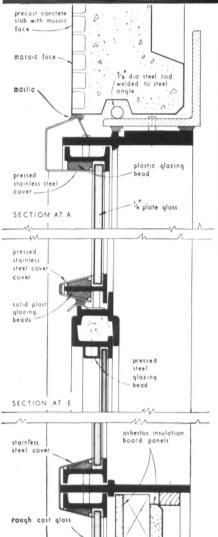
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SECTION AT G



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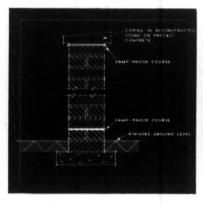
### FREE-STANDING WALLS AND WEATHERING

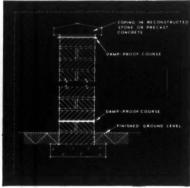


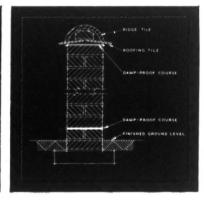
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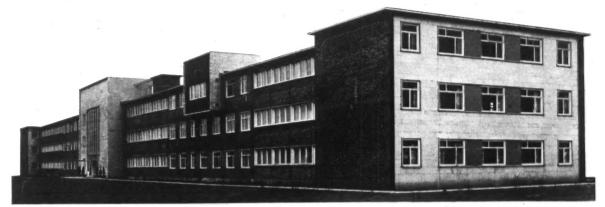
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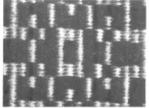
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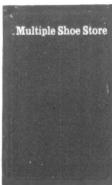
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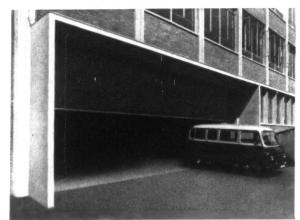




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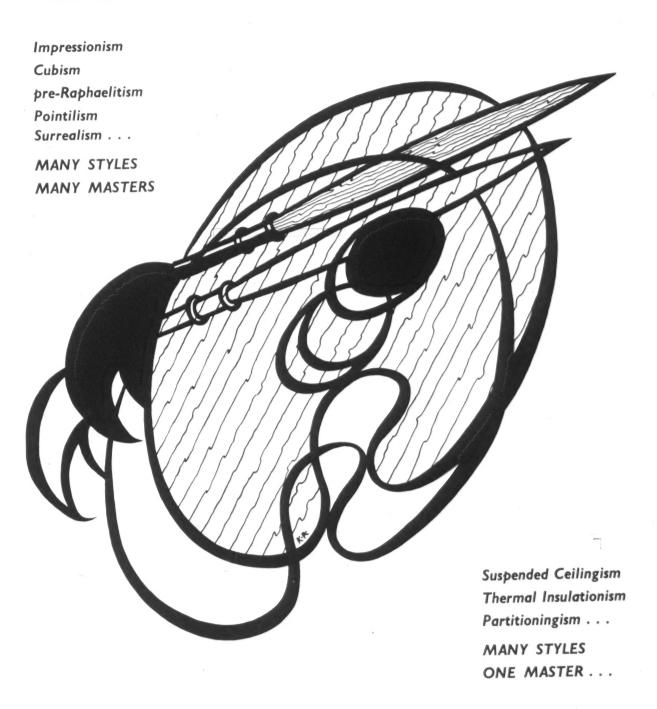
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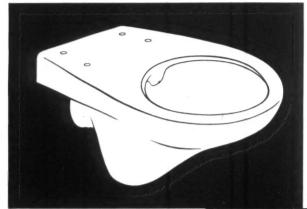


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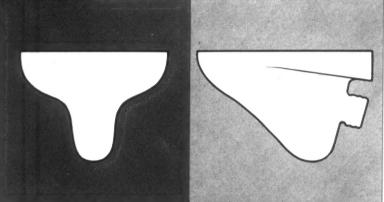
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### design



### material

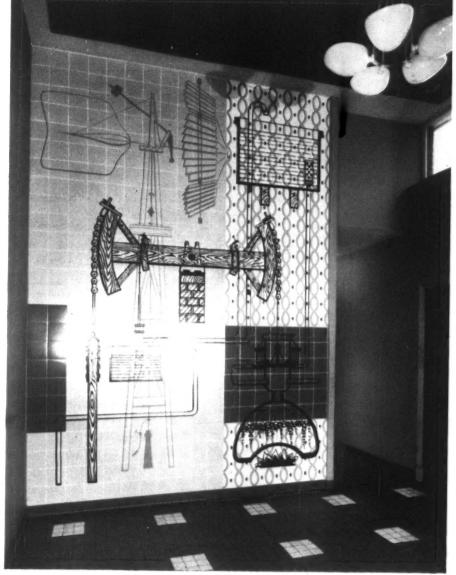
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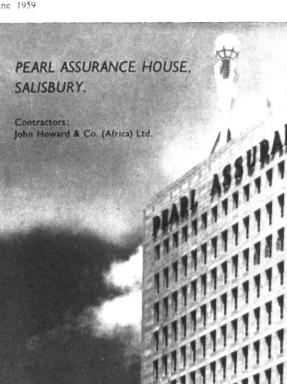
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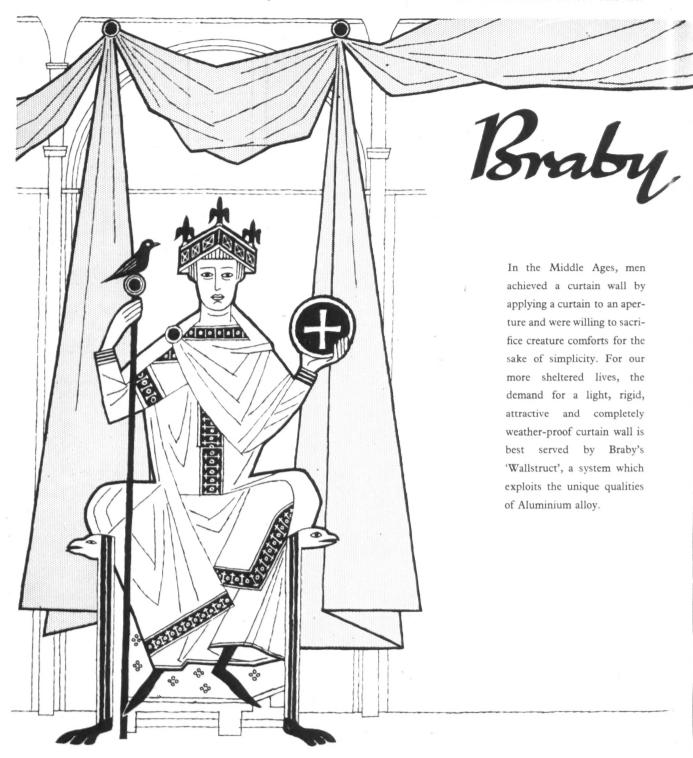
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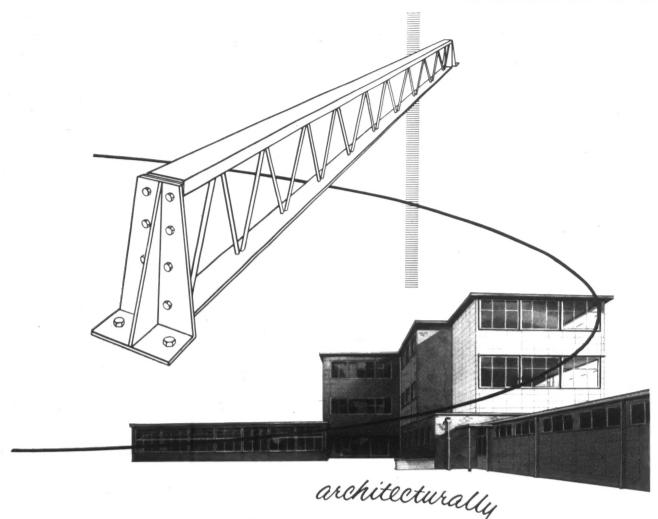
\* Supplied on natural (mill) finish, or polished, anodised and sealed.

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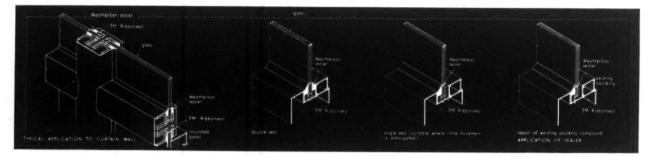
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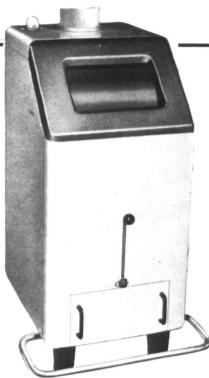
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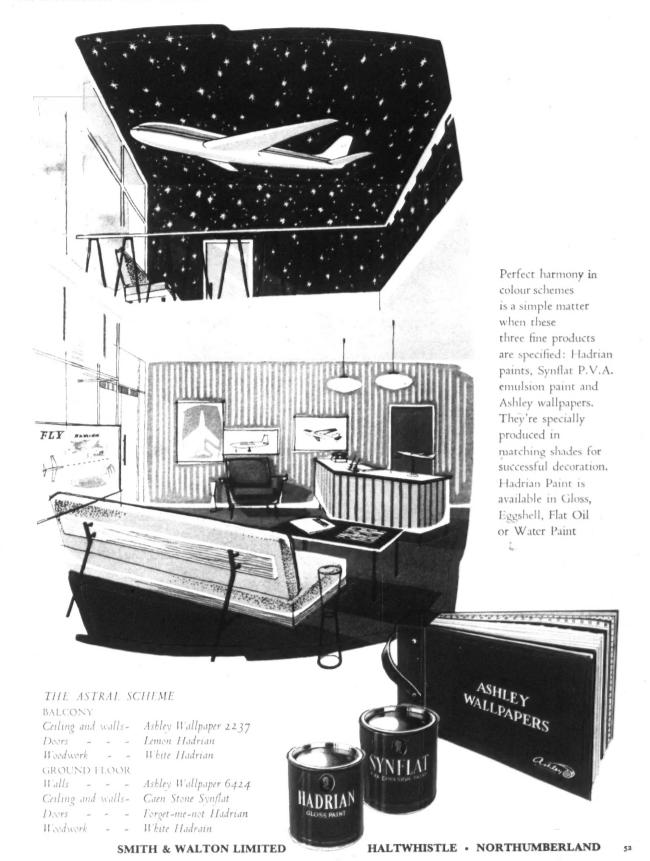
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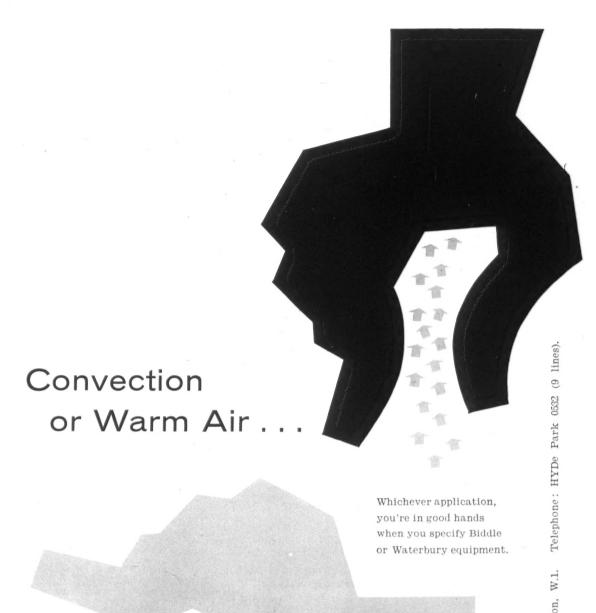
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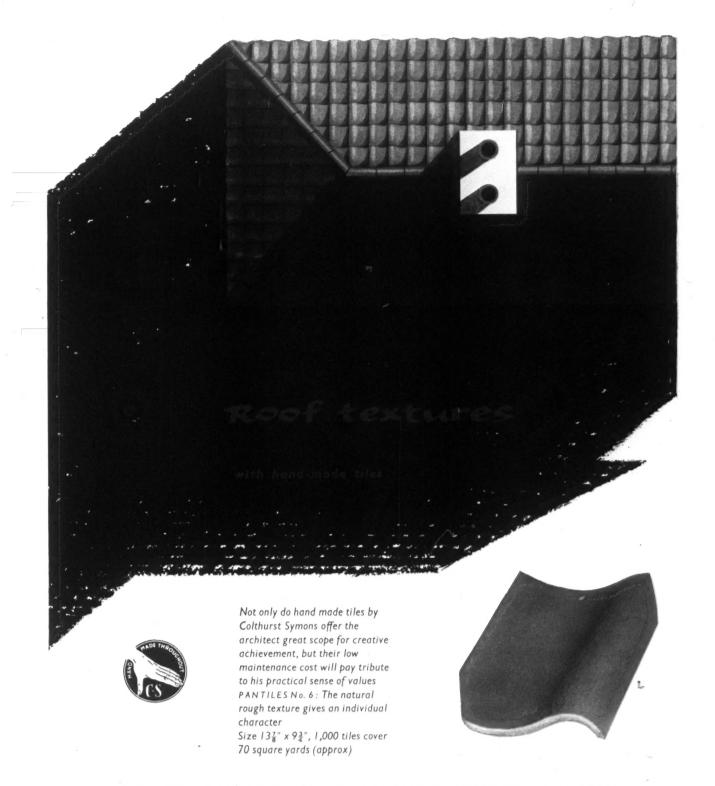
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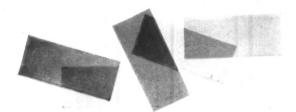
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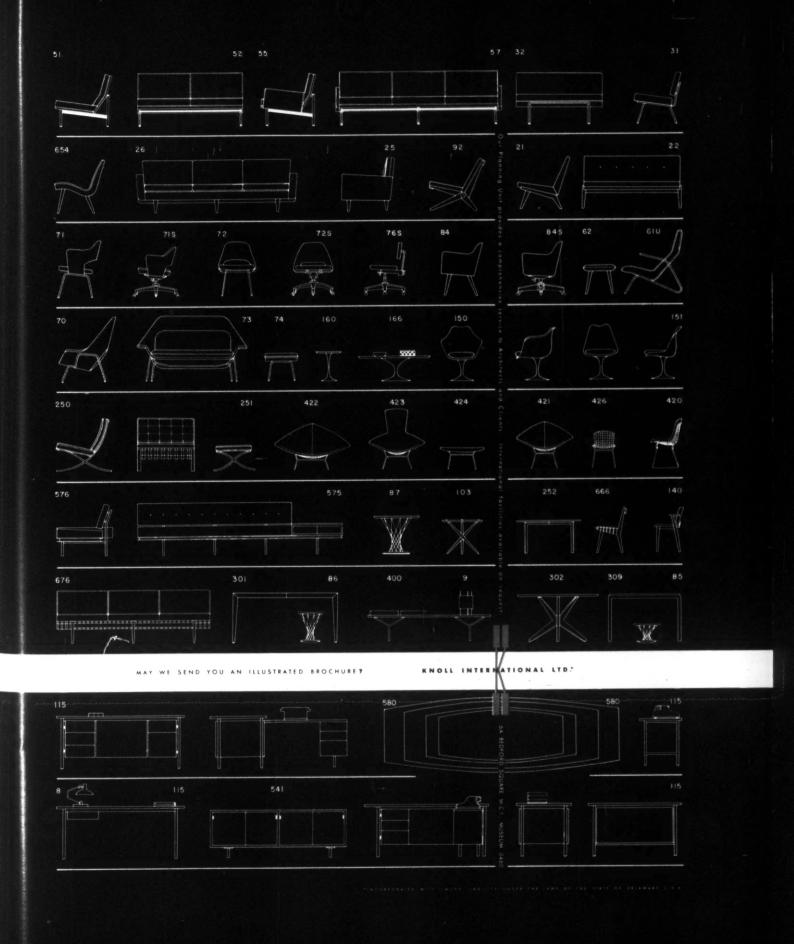
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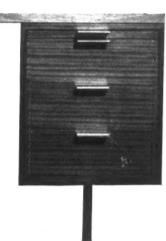






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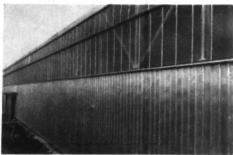
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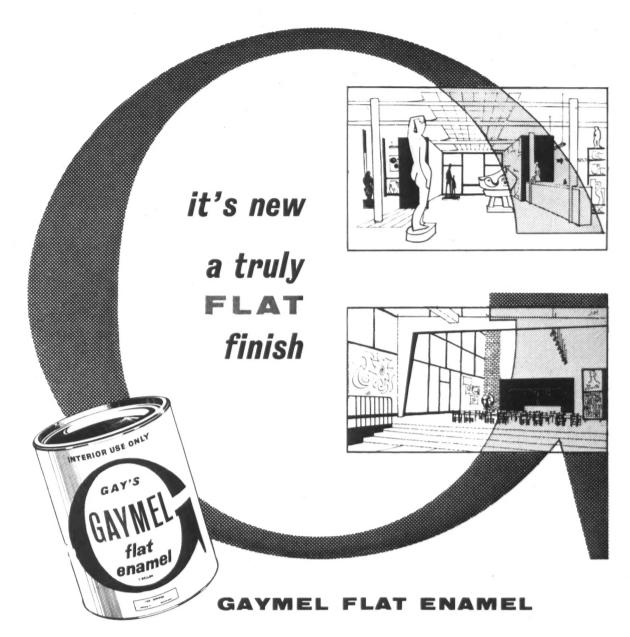
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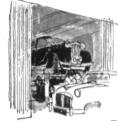
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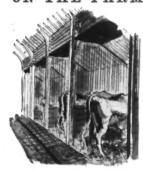
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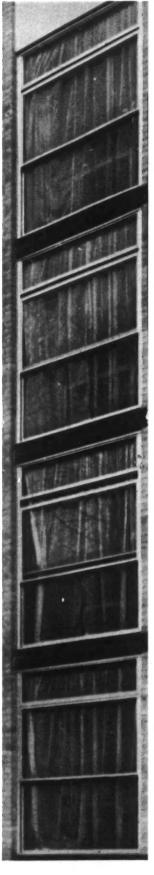


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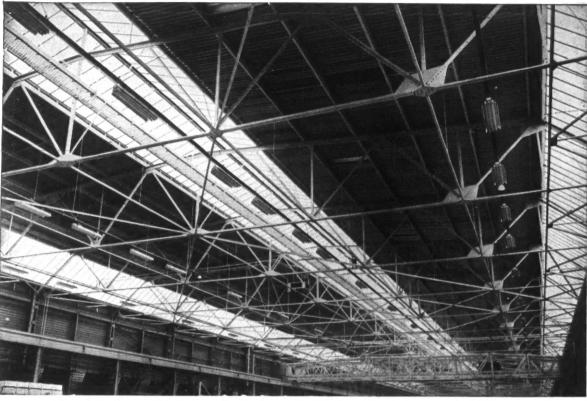
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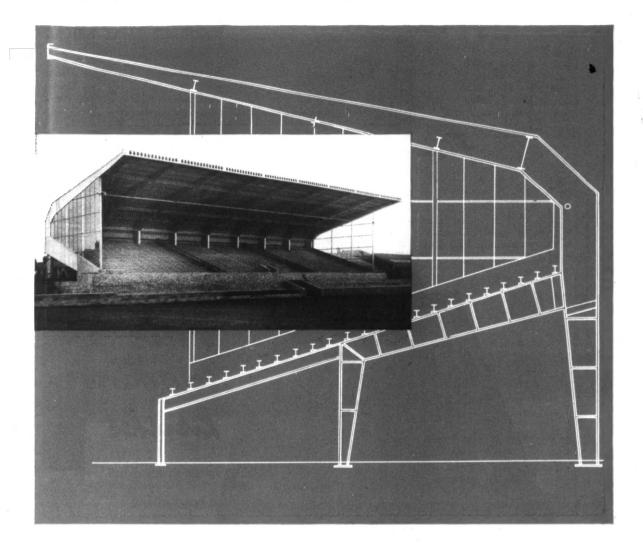
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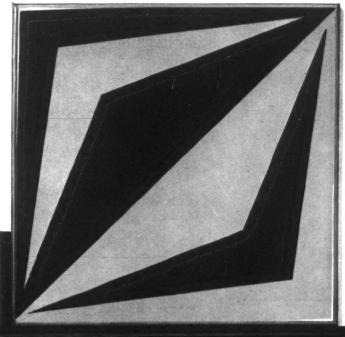


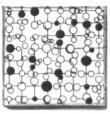
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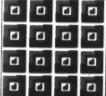




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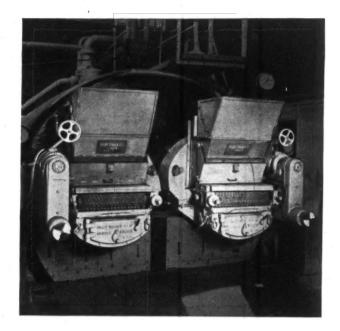
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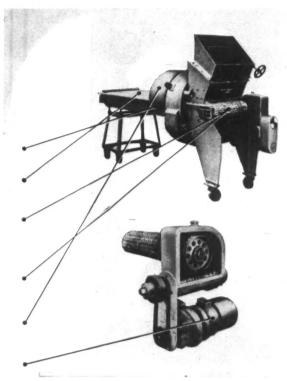
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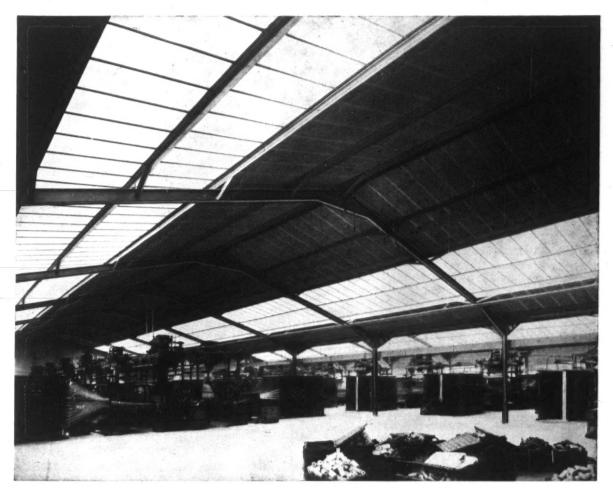
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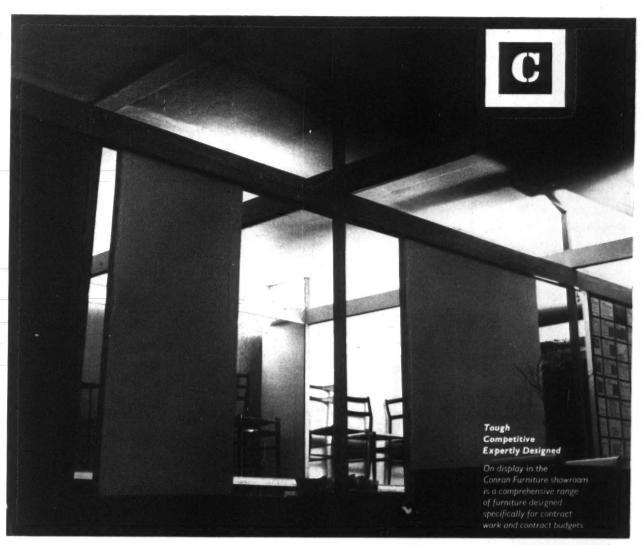
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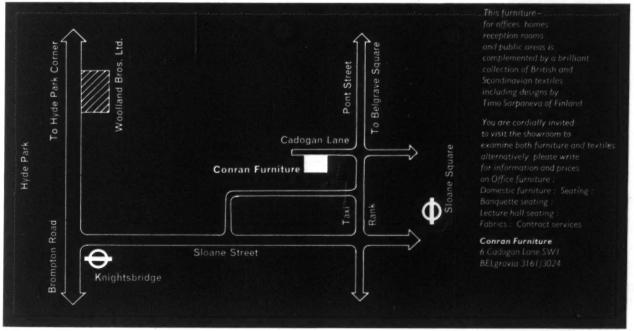
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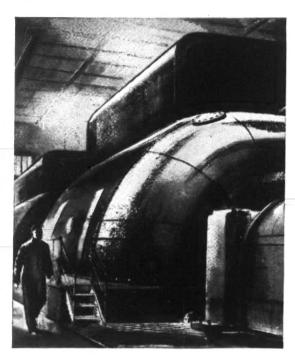
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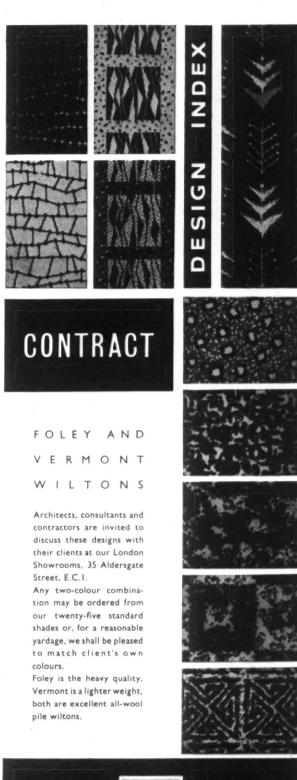
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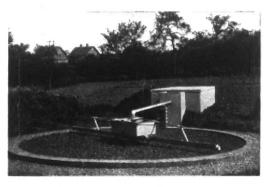
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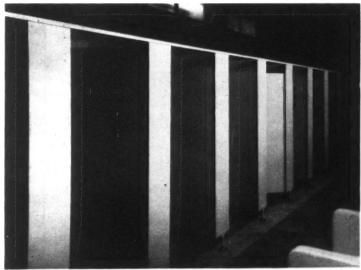
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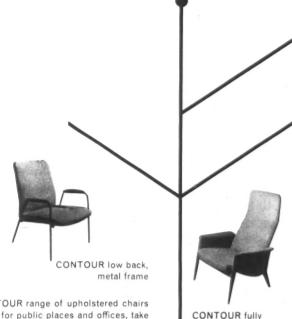
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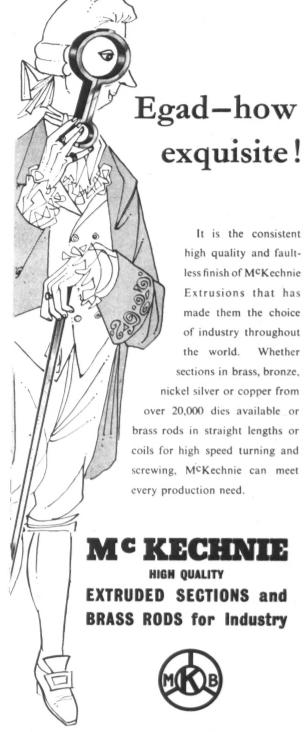
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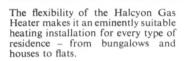
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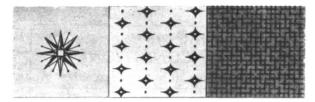
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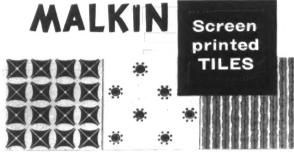
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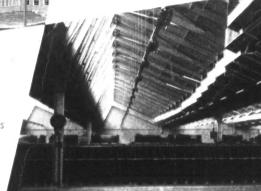
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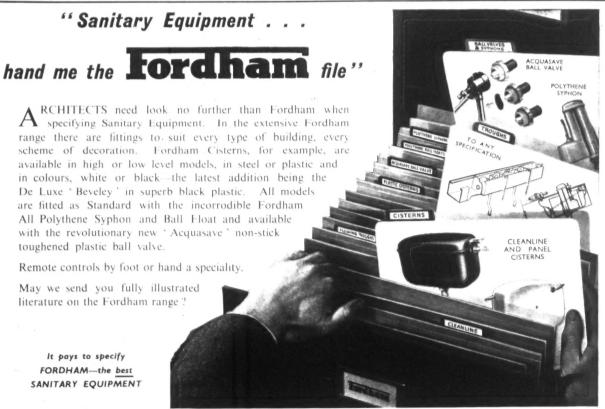
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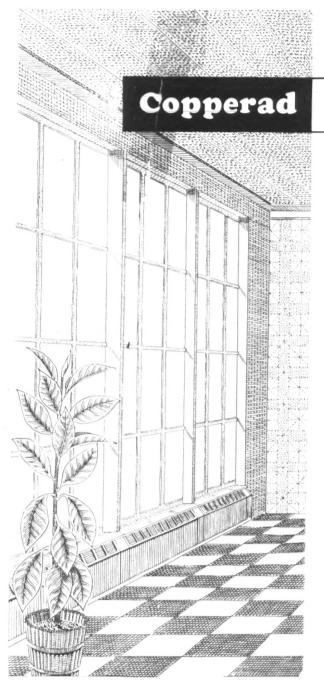
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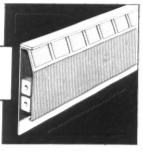


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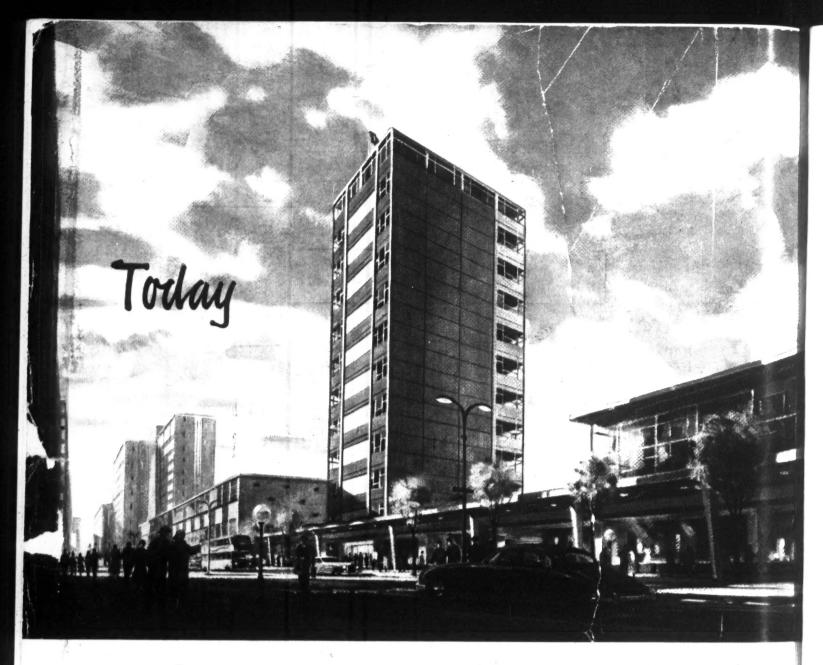
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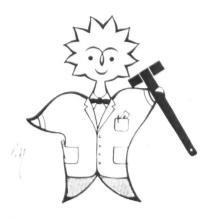
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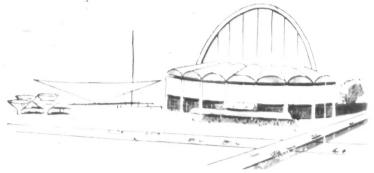
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